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## LITERATURE

*The Problems of Philosophy.* By Harald Höfding. Translated by G. M. Fisher. With a Preface by W. James. (New York, the Macmillan Company.)

"SMALL and precious—*ὀλίγον τε φίλον τε*," is the verdict which every lover of philosophy will pass on this book. Prof. James in his preface describes it as the Danish thinker's "philosophical testament." The expression were unfortunate did it mean that the veteran teacher has literally bequeathed to the world his *novissima verba*—he who but last year astonished London and Oxford no less by his perennial energy and fire than by his gentle wisdom. Clearly, however, no more is intended than that the thought here unfolded is, in the fullest and best sense of the word, ripe. One feels that a lifetime of patient, dispassionate reflection lies behind it. Hence the highly concentrated form which the exposition assumes, and that without loss of lucidity. Hence, too, a restraint and old-world academic formalism of phrase, wherein Prof. James, master of a very different manner, perceives a power of persuasion all its own:—

"Empiricist matter presented in a rationalist's manner—this to my mind gives their distinction to the pages that follow. They form a *multum in parvo* so well calculated to impress and influence the usual rationalistic-minded student of philosophy, that I put them forth in English for his benefit."

When Prof. James says "empiricism" he means "humanism"; for Prof. Höfding decidedly is on the side of the initiators of the new movement in the United States and England. On the other hand, their influence—and they need draw naught but

comfort from the fact—would seem to have in no way determined this choice of position. It appears rather to be due to individual meditation, fortified by a sympathy with the general tendency of modern science to dispense with a materialistic basis, whilst holding equally aloof from the dogmatic alternative, namely, absolutism. Meanwhile, humanism, both in America and England, has adopted, for polemical and propagandist ends, a vernacular style uncounseled by philosophic tradition. Its opponents, therefore, men of the old school, had some excuse if they mistook the mere sensation of being shocked for the authentic voice of outraged reason. Henceforward, however, they can plead no such excuse. Rationalism is assailed in its own language, and the long-deferred reply must be made to the objections which Avenarius, Mach, Ostwald, Bergson, Poincaré, and a host of others have for a long time past been industriously piling up against the day of reckoning. Gravely and decorously the rationalists are reminded that personality, time, a truth which grows, a plurality which is discontinuous and discordant—all these are actual, and cannot be thought away so as to leave much, if anything at all, behind worth thinking, or even thinkable. So gravely and decorously let them answer, or be accounted silenced.

Prof. Höfding's immediate purpose is to classify and review the main problems of philosophy. He finds them to be four—those of consciousness, of knowledge, of being, and of values. Treating them in this order, he makes psychology lead up to logic, and logic to metaphysic; then, finally, lest we stop short at a purely intellectualist view of the world, man's relation to the universe, in his capacity of feeling and willing subject, is taken into account from the ethico-religious standpoint. At the same time—and this gives the treatment its chief value—the four problems are represented as four beads on one string. The string is supplied by the supreme problem, What light do these departmental surveys throw on the general relation between continuity and discontinuity? That which is "continuous" is self-consistent, harmonious, one. That which is "discontinuous" is irrational, incongruent, plural. Now, though ideally philosophy should begin nowhere in particular, so that it may end everywhere at once, in practice it has to begin somewhere, and, given its beginning, one can generally make a shrewd guess as to how and where it will end. If we proceed from the whole to its parts, we start from something that somehow by abstraction we have made, or seemed to find, absolutely compact and stable, and are in that case pretty sure to end by denying all reality to whatever awkward facts we have abstracted from; hypnotized by our sacred formula, we cease to be aware of those brutal actualities the world, the flesh, and the devil. If, however, we start, as Prof. Höfding does, from the departmental problems, the parts, and seek to proceed to a revelation of the

continuous and whole, the actualities are not likely to let go their hold on us, and it is the static concept of an immutable serene which in turn becomes thin and dreamlike. It is scarcely, however, as Prof. James suggests, a case of the street against the study. It is rather a case of the laboratory against the cell.

\* The first departmental problem is that of consciousness. In this, the domain of psychology, Prof. Höfding is thoroughly at home, and thus at the outset the reader's confidence is secured. It is impossible here to do justice to the many-sidedness and subtlety of his investigation. Suffice it to say that, whilst full emphasis is laid on the discontinuities (for instance, the qualitative differences between the various states and elements of consciousness, the abrupt and striking otherness of "my" individual consciousness to "yours," and the gap no specious phrase such as "parallelism" can bridge between the psychical and its physiological "correlate"), the argument for continuity is not neglected. This is no "psychology without a soul." Experimental psychology is warned that by its very methods it tends "to over-isolate single elements, to neglect the spontaneity of the conscious life, and to over-emphasize the external symptoms of inner states." On the other hand, however, synthesis in its turn may be overdone; and here let the humanists as "personal idealists" specially take heed:—

"In the idealistic camp there has often been an inclination to consider the concept of personality as settled, and to operate with it in cosmological speculation. This is to overlook the fact, emphasized especially by the Positivist school, that what we are so industriously working for is just to build up a concept of personality, just to spell out a psychological conception of the whole, even as biology is spelling away at a definition of life. But just as biology, in spite of its recognition of the individuality of the living organism, knows no other method than to seek, by means of observation, experiment, and analysis, to understand the complex processes through the simpler; so in like manner psychology, however earnestly it may assert the synthetic character of consciousness, can only bring into play the methods common to all sciences—observation, experiment, and analysis. The concept of personality stands as the ideal toward which we steer, as the enduring problem to whose elucidation all special methods contribute."

Passing on to the logical discussion, we are introduced to an "economic theory" of the principles of knowledge similar to that contained in the 'Kritik der reinen Erfahrung' of Richard Avenarius. Formulae which fail to satisfy the demands of economy, either with respect to parsimony or to practicality, are not entitled to rank as objectively valid. Hence a new theory of truth—a dynamic, in place of the ordinary static, concept. No wonder that Prof. James was eager to have this book translated. Here is a weighty passage which might have been penned by the high-priest of pragmatism himself:—

"The significance of principles is, that

they may lead us to reach a rational understanding in our work. Their truth consists in their *valid application*; and this consists in their *working value*. That a principle is true, signifies that one can work with it, and this means, if the remark refer to the principles of knowledge, that one can with their help advance to understanding—firmly ordering and unifying the phenomena. The concept of truth is a *dynamic* concept, since it expresses in a definite fashion the application of mental energy; and it is a *symbolical* concept, since it indicates, not outward likeness or qualitative similarity to an absolute object, but relative similarity (analogy) between the things in being and in human thought. The old naïve concept of truth, according to which a cognition was true if it absolutely reproduced or mirrored 'reality,' is untenable, and it became so from the very moment when the subjectivity of sense-qualities began to be asserted. The subjectivity of sense-qualities, however, does not mean that they are invalid and unfit to guide us in the world. They stand constantly as tokens, signals, symbols, whose serial order we can point to as the expression of an objective series of events, although we cannot demonstrate that they are *copies* of the objective series. The same relation obtains with logical principles and other fundamental presuppositions of our knowledge."

Now it is not hard to see that, on such a view of the nature of truth, there must always remain a "discontinuity" or irrational relation between our working hypotheses, however fruitful, and the Being or complete experience they seek to render. Prof. Höfding goes on to illustrate this incongruity by dwelling on the failure of the mechanical or quantitative view of nature to account for qualitative differences; the hopelessness of all attempts, speculative or empiricist, to eliminate the time-relation in the interest of the causal concept; and the impossibility of getting subject and object finally clear of one another. At this point logic gives way to metaphysic. The only possible method of a metaphysic, according to our author, is analogy. We can at most but conceive the universe picture-fashion by regarding the whole as analogous in nature to some one of its parts which we more or less arbitrarily select as *Urphänomen*, or type; and, since into the choice of the type-phenomenon and into the working out of the analogy a distinctly personal element is bound to enter, a great philosophical system will be not so much a science as "a work of art, a drama."

The book closes with a chapter on ethical and religious problems, which, though extremely brief, is no less interesting than any that has gone before, if only because the ethico-religious corollaries of the humanistic position for the most part still await authoritative exposition. In this sphere it might seem that the discontinuity was nearly absolute. Indeed, at first sight, the concept of the type-phenomenon in metaphysic would almost cease to appear arbitrary when compared with the vague and shifting concept of an ideal measure for all values in ethics and religion. Still even here Prof. Höfding makes out a case for con-

tinuity, and that without unduly sacrificing the single instant to the whole life, or the individual to the society; for, as he well puts it,—

"Continuity signifies, not absence of distinction, but the ordering of differences in a graded series. Life as a whole can always be called to account by single elements in it. It will always seem an imperfection, when an instant, a period, a capacity, or an impulse is treated as a *bare* means to something other, without independent value of its own. The art of life consists in conferring immediate and mediate worth upon things at the same time."

Similarly, as regards the relation of the individual to the *soziale Lebenstotalität* (for which "social organism" is surely a misleading and inadequate translation), the test of the perfection of a human society becomes, To what degree is the individual so treated that he is not only a means, but also at the same time an end? Meanwhile, Prof. Höfding hopes and believes that the general stream of tendency in the world makes for continuity in this sense. This faith is his religion—nay, it becomes for him a symbol of the essence of all religion as historically and philosophically viewed. For a fuller treatment of this conception of religion as "the belief in the conservation of values" we are referred to his '*Religionsphilosophie*,' which we hope to notice shortly in its English dress.

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*A Woman of Wit and Wisdom: a Memoir of Elizabeth Carter, one of the Bas Bleu Society (1717-1806).* By Alice C. C. Gaussen. With Portraits, Illustrations, and Facsimile. (Smith, Elder & Co.)

WE confess to a feeling of disappointment that Miss Gaussen has made little of excellent material. From the interesting manuscripts at her disposal it should have been possible to reconstruct a charming and unique personality in an atmosphere of congenial, if stiff and antiquated enthusiasm for culture. The *Bas Bleu Society*, indeed, has been a favourite subject for railery; but it marks an epoch in the progress of women, and Miss Gaussen is probably right in declaring that "most of its individual members were entirely free from the pedantry and affectation" of which they were generally accused. But, unfortunately, she has given us no impression of "the set," no record of their meetings or aims, and no picture of their tastes and manners. We have, indeed, slight sketches of Mrs. Vesey, the Sylph, and of Mrs. Montagu, the "Queen of the Blues"; but these are so disconnected as to seem almost irrelevant.

Of Elizabeth Carter herself the picture is further confused by Miss Gaussen's perplexing habit of mixing quotations from Epictetus and his translator, and by the abrupt inconsequence of her style. The lady's nature was not particularly simple, though she remained unspoilt by ambition or fame, and proved herself a model of the domestic virtues. She

"contrived to live happily without 'spirit, taste, or sentiment,' or a hundred other fine

things which her blue-stocking friends in town reckoned among the necessities of life."

Mrs. Carter had a "laudable affection for conversation, but mortally hated talking"; she condescended, as a "person of superior talents," to play with "the men and women of this world"; and Dr. Johnson declared that "she could make a pudding as well as translate Epictetus, and work a handkerchief as well as compose a poem." Indeed, the true explanation of what she herself describes as the "inconsistency of her follies" was a certain alert eagerness for efficiency of all sorts, which was hardly seen in her chosen friends.

Her "intemperance in Hebrew and Greek" did not restrain her passion for "balls and assemblies." She studied half a dozen modern languages, and took "incredible pains" to learn knitting; she possessed "a strange, stubborn, constitutional disposition to be pleased that made her sociable and tolerant," though always a sufferer from "weak nerves and fluttering pulses." During a call she would "grow so restless and corky that she was ready to fly out of the window." She rose at six in the morning to tramp the hills of Deal; talked Latin with her father over the breakfast-table; watered her pinks and roses, sat down to a spinet, and then proceeded to some other amusement:—

"Thus between reading, working, writing, twirling the globes, and running up and down stairs to see where everybody is and how they do, I seldom want either business or entertainment."

She was not proud of her own accomplishments, and was evidently capable of laughing at her own enthusiasms:—

"My present reigning scheme is music. Having for some time past made a composition of noises between the hissing of a snake and the lowing of a cow upon a German flute, I am now set down to the spinnet, which unfortunately stood in my way, and before I can play three bars in any one tune, am trying at a dozen. I content myself with thinking it is a superficial world one lives in, and superficial understandings suit it best, so *vive la bagatelle*, I'll e'en trifle on and be content."

Modern triflers have no such solid background, it is to be feared. Mrs. Carter certainly showed rare wisdom in her common sense and cheerful contentment—unusual wit in comment and description. But Miss Gaussen's summaries of her philosophy are not particularly impressive; and one is tempted to believe that the lady's feelings and instincts were of a higher order than her learning or her reason. Though accounted with some justice a prodigy of erudition, and always mentally industrious, she was no pedant; and the stimulus of cultured society only moved her to an enthusiasm for London as "the land of friendships." Regarding long life as a "tremendous blessing," she was enabled to reach her eighty-ninth year without making an enemy or stifling a regret.

Miss Gaussen has, at any rate, given us material for the study of a fascinating personality, hitherto little more than a name to most people.



*Burford Papers: being Letters of Samuel Crispe to his Sister at Burford; and other Studies of a Century (1745-1845).*  
By William Holden Hutton, B.D.  
(Constable & Co.)

HALFWAY between Epsom and Thames Ditton, on rising ground in the midst of a wild and almost trackless common, stood a hundred and fifty years back a rambling old mansion known as Chesington Hall. At the time of which we speak it was occupied by a family of three persons: an old bachelor named Christopher Hamilton; his sister Sarah, a sturdy gentlewoman of a certain age; and their niece, Miss Kitty Cooke, a good-humoured countrified lass, known amongst her friends as "Kitty Finder" or "Fat Kit Square." Hither, in quest of "an absolute Retreat," came, in or about the year 1762, Mr. Samuel Crispe, a travelled gentleman of taste and breeding, who, by an overfondness for fine company, good living, and costly curios, had contrived to impair a pretty fortune and a naturally sound constitution. And here, at first with his old friend the tenant of the mansion, and afterwards with Mistress Sarah Hamilton—who, on her brother's death, had turned the Hall into a boarding-house for the accommodation of a few old friends—he continued to nurse a gouty habit of body and an obstinate atrophy of purse till his death, at the age of seventy-six, in April, 1783.

Readers of Macaulay will recall the half-compassionate, half-contemptuous description which that facile artist has given, in his dashing, free-hand style, of the "distressed anchorite" of Chesington. In earlier days Samuel Crispe had, after the fashion then prevailing amongst literary aspirants, written a tragedy on the subject of Virginia, which in 1754 had been produced at Drury Lane by the author's friend Garrick. The play had, further, been read and commended by Pitt; and Garrick, besides furnishing a prologue and an epilogue for the occasion, had himself played Virginius to the Virginia of Mrs. Cibber. Yet, despite these advantages and the zealous patronage of Lady Coventry, 'Virginia,' although it ran for ten nights (one night more than Johnson's 'Irene'), had achieved at best but a *succès d'estime*; nor could influence or entreaty prevail with Garrick to revive it. The text of the play had been freely altered in the representation, and Crispe believed that his lines had been deliberately mutilated through the jealousy of the actor-manager, from whom, moreover, despite repeated applications, he failed to recover the transcript that had been entrusted to him—the one complete copy of the tragedy. According to Macaulay, Crispe's self-immurement at Chesington was due to this fancied discovery of Garrick's treachery. Now—not to say that Chesington, while secluded, was yet by no means the inaccessible and desolate hermitage that Macaulay makes out—we may observe that during the interval between the production of 'Virginia' and his settlement at the Hall, Crispe

had betaken himself and his discomfiture to Italy, and, on his return, had bought and profusely furnished a villa at Hampton, where for a considerable time he had lived and entertained on a scale greatly beyond his means. It is difficult to believe in the sudden recrudescence, after eight years, of a chagrin which to all appearance had been cured by means of travel and social distractions. But we happen to have the most convincing evidence that Samuel Crispe's retirement was owing, not to a temper soured by ill usage, but simply to the loss of health and money. The style and contents of these letters prove beyond question that, so far from being (as Macaulay would have us believe) a dismal and cynical misanthropist, "Daddy" Crispe, as Fanny Burney called him, was, despite grave and growing infirmities and sadly impaired resources, as genial and as jovial a hermit as ever forsook the busy haunts of men. That he harboured illusions respecting the merits of his play and the motives which had actuated Garrick in suppressing it cannot be denied; but that he had the discretion to keep all such uncomfortable thoughts to himself may be inferred from the fact that, in a series of letters covering sixty demy octavo pages, the subject of 'Virginia' is not once broached.

An only son, Samuel Crispe had five sisters, of whom the fourth (Sophia) had, after the death of her husband, Philip Gast, settled at "The Great House" in the ancient town of Burford, in Oxfordshire. She was, says Mrs. Delany, "very ordinary in her appearance, but an excellent creature, and far superior to her sisters in understanding." Mrs. Gast, whose husband had been a merchant of Rotterdam, enjoyed, it seems, "the distinction of having been married at Canterbury by 'Nicholas Brady, Lecturer, of Clapham.'" According to her epitaph in Burford Church, she possessed, "besides a critical skill in the English and the French, a competent knowledge of the Latin, Greek, and Hebrew languages," and "her favourite study was that of reading the Divine Oracles in the Original." Half of her income of 300*l.* a year, as we learn from the same source, was expended in charity. Alone of the five sisters she survived Samuel (her junior by two years), dying, at the age of eighty-five, in April, 1791. A series of twenty-four letters addressed to her by her brother between January, 1779, and July, 1782, were preserved in the family, and are now printed through the kindness of a kinswoman, Mrs. Edward Egerton Leigh, of Broadwell Manor, Moreton-in-Marsh.

Widely as they seem to have differed in habits and views, the correspondents were clearly on terms of frank and affectionate intimacy. "Honest Lem"—so Crispe ordinarily signs himself—never writes without an effort to lure his sister from her abode at "stupid, filthy Burford" to the cosy haven and the modest social comforts of Chesington.

"DEAR SOP,—Burn You, why don't you answer my last letter? Are your Rheumatics so bad you can't? . . . By your own

account of yourself your Electrifying Scheme seems to be at an End; and not without reason. You had better Success a pretty deal by the Jumble of travelling; have you forgot the surprizing effect of your Rapid Journies, the first Season you came hither? You seem'd new-made. Change the scene therefore as soon as possible—dispatch your beastly papers; get out of your abominable Hermitage next y<sup>r</sup> dreary dismal Garden; and bring hither Yourself, your Maid, and those few papers you reserve for my sight. . . . Seriously, I do firmly believe, the Journey, Change of Air, &c., will be of infinite Service to You; for Physic, to old, crazy Frames like ours, is *all my eye and Betty Martin*—a sea Phrase that Admiral Jemm [James Burney] frequently makes use of. I had yesterday half a Pipe of excellent old Port (25 Dozen and 2 Bottles) laid in, which will be in prime order for drinking when You come Up (for I shall not touch it myself till then), and I have besides left of my old Stock above 5 Dozen, which likewise I believe I shall hardly touch myself, as I am constantly drinking Cyder of my own making, which I really like better, and agrees with me better. Now all these Premisses being put together, who the Devil d'y'e think must drink this Wine if You don't?—lay these things to heart, and then honestly draw the Fair Inference. . . . Good-bye. Ham [Miss Sarah Hamilton] and Kate send all kinds of good wishes, and long to have you come—so Come and be hang'd directly. I don't hate you. Witness my hand, LEM."

But the old lady of The Great House, forby her "Rheumatics," had her own circle of intimates at Burford, from whom she was not lightly to be parted. It is, indeed, from one of her friends—Mrs. Hinde—that we derive the saying of old Sarah Marlborough, handed down through Mrs. Gast and her brother to Fanny Burney: "Prithee don't talk to me about books; I never read any books but men and cards." Then there were the Lenthalls of Burford Priory, descendants of the Speaker of the Long Parliament. What would poor, sickly Molly Lenthall say—the "M. L." to whom, "under an oath of secrecy and silence," Fannikin's letters to her Daddy were, by special favour of the writer, read aloud by Mrs. Gast? No. Chesington might be well enough in its way, for a short stay in summer-time; but Burford was her chosen home. So honest Lem must needs be content with a rare visit—though Sophia Gast was certainly present at her brother's death-bed on April 24th, 1783.

The letters afford some interesting sidelights on the social and financial conditions of the day. In January, 1779, Consols had fallen to 62; three years later (March, 1782) they were fluctuating between 54 and 55, though by the following May they had risen to 60. True to his happy-go-lucky temper, honest Lem counsels his sister to choose the sweet simplicity of the Three Per Cents. "I don't see how you could do better," he writes (May 23rd, 1782);

"my opinion of Stock is that they never can be a Solid and permanent Security, as I think it impossible in our irretrievable Condition that this ruin'd Nation can hold on paying the National Interest on the Debt already incur'd; how then must it be when that Debt is, and must be, increasing every

hour in so frightful a Degree? Notwithstanding all this, we can do no better. We shall sink together; the Stocks at present pay 5 P. C., and may perhaps hold on while You and I live; and when we are gone, those after us must look to themselves. Indeed, nothing but Land, good Farms, are to be depended on; and even these, when the great Crash comes, will be miserably low—but let me turn away from this horrible prospect."

In September, 1780, he had informed his sister that houses in London

"are become such a drug that they (comparatively) fetch nothing; and more and more every day are quitted, and remain untenanted at any rent almost. At this very time houses in Grosvenor Square and Grosvenor Street and Brook Street (that us'd to be the Cream of London) are empty, which 3 years ago were let for no less than 450*l.* a year; and the Day before Yesterday Dr. Burney rec<sup>d</sup> here a proposal from the owner of a most magnificent house in Upper Brook Street that 6 years ago he bought at the price of 5,300*l.*, and which he now offers to sell for 2,500*l.*! Besides this, the Court of Chancery for some time past has absolutely refus'd to Mortgagees that brought Bills to foreclose, the liberty of so doing; so all the relief they can get from Chancery is the appointing a Receiver to receive the rents and pay them their Interest; their Principal, want it ever so much, they must content themselves to go without. Have you yet wrote to \*\*\* to pay off his Bond? Upon my word, Sop, you ought not to let that matter Sleep. Personal Securities at such times as these! Let me earnestly intreat You to make a point of it to get in that money directly....in such a Crisis [the reported revolt of the loyal Carolinians to Congress] the worst is to be apprehended; and for my part I think nothing but hard ready money is to be depended on; therefore, as Iago says to Roderigo, *put money in thy purse! fill thy purse with money!*"

For all his disparagement of physic, Daddy Crispe was far too well-bred to escape the fashionable craze for quackery, and he discusses ailments and their latest remedies with all the gusto of a connoisseur. Mrs. Gast's rheumatism was obstinate, and the poor body was distracted between the conflicting claims of "Fomentations," as prescribed by Dr. Lewis; bella donna (pronounced by the same authority to be "cooling and discutient in outward applications"); a certain "Oil of Charity," declared infallible by her friends the Torrianos; and an electrical machine invented and sold at six guineas by the famous Dr. Graham. Daddy Crispe enters with a zest tempered by sympathy into the rival virtues of these several cures, impressing on his sister, who flitted forlornly from one to the other, the prudence of giving a fair trial to one at a time. But his enjoyment becomes frank and unqualified when he describes Sir Richard Jebb's energetic treatment of the hapless Thrale. The good brewer, who was suffering from the effects of a long course of feasting, was, it appears, hustled off to bed,

"plied with strong white wine whey, with the highest things to eat, and with Port and Brandy mixed without stint. The bystanders were frighted, but the Doctor persisted, and at last by this hot work produced a violent Boil in the Nape of the Neck, which

indeed proved a Carbuncle. Sir Richard still went on heating him and feeding him up in this manner, till —"

But let us draw a veil over the hideous carnival of the knife that followed. Suffice it that the victim, having escaped with his life from the sacrifice for which he had been fattened, and being presently pronounced a "restor'd Man," was dead within six months. It was Mrs. Thrale, by the way, who once repeated to Johnson Garrick's song in "Florizel and Perdita," dwelling with peculiar pleasure on the line

I'd smile with the simple, and feed with the poor.

Crispe, in a letter dated October 2nd, 1780, supplies a curious commentary on this anecdote:—

"I met a vast deal of Company at Streat-ham, where everything was most splendid and magnificent—two Courses of 21 Dishes each, besides Removes; and after that a Dessert of a piece with the Dinner—Pines and Fruits of all Sorts, Ices, Creams, &c., &c., without end—everything on plate, of which such a profusion, and such a Side Board, I never saw at any Nobleman's"—a description which lends additional point to Johnson's blunt remonstrance:

"Nay, my dear lady, this will never do. Poor David! 'Smile with the simple'—what folly is that! And who would 'feed with the poor' that could help it? No, no; let me smile with the wise, and feed with the rich."

To do her justice, the good-humoured hostess would always take in good part those rude puffs of criticism with which her formidable guest delighted to shatter her specious soap-bubbles of sentiment.

Of the Burney family and their friends, Patty and Sally Payne (daughters of "honest Tom Payne," the bookseller of the Upper Mews Gate), Daddy Crispe's letters are never without some news. Fanny, Kitty, and Suzette were constant visitors at Chesington, staying mostly at the Hall, but occasionally at "Polly Hubbard's" hard by. In 1780 "Admiral Jemm," home from Cook's third and last expedition, soon made his way to the hermitage, "being glad of a little rest and quiet and country Air and milk, &c., after being a Tennis Ball round the Globe for four Years and a half." The old man loved the cheerful society of the young folks:—

"In this cold weather I creep into the fire in my own great chair; for I make Fanny and Jem make room for me, and never mind them, nor put myself the least out of my way for them. When you come, you shall see Jem's Journal, which is very entertaining; it is judicious and solid likewise, and shows a depth of knowledge in his profession which will hardly be equal'd by any Officer in the Service of his Standing; but the Accounts of the Adventures, &c., from his own mouth are still more enlivening—a thousand little anecdotes and particulars worth all the rest."

A year later (October, 1781) he writes:—

"All our Jolly, Gay, Young Set (Alas!) are now broke up—and some weeks the sooner on account of Patty Payne's illness. ... I find Jemm has made some progress in his Attempt to lay close Siege to Sally Payne; for in a letter from Suzette she says—'James has din'd in Castle Street

[the Paynes' London house] only four times since he came to Town (N.B., he has been in Town only five days). The other day he spent at the Denoyers'; *Mais Je ne crois pas qu'il ait l'intention de se Noyer*. He will be more likely to Sally forth, and gain possession of the Castle. His affairs are, I think, *en bon train*, but don't tell him I say so."

Six months later the old man reports that "the New Ministry have just given honest Jemm a fine 50 Gun Man of War [the Bristol]; so that now he must be a Post-Captain." In 1783, as captain of the Bristol, James Burney served under Sir Edward Hughes in the East Indies. On September 6th, 1785, he married Sally Payne, destined in after years to acquire immortality as Sarah Battle at the hand of Elia.

But enough has been said to show the multifarious interest which belongs to these frank, familiar letters. The papers which follow are not, it is true, of any great importance, literary or other; but at any rate they form, with the letters, a recreative and altogether delightful book—a welcome solace to the critic weary of preciosity and self-advertisement. The author has fished in the backwaters of eighteenth-century life and thought in England, and he gives us here the results—not very grand, perhaps, but novel and, in their quiet way, most attractive—of his pleasant labour. Mr. Hutton's style is simple and natural, and throughout he thinks rather of his subject than of himself. Amongst the many services we owe him, not the least is that of having exploded Macaulay's absurdly distorted account of Samuel Crispe, who now for the first time appears in his true light as the brave, cheery, kind-hearted old "Daddy" who presided langsyne over the frolics and the humours of Chesington Hall.

*Le Canada: Les Deux Races.* By André Siegfried. (Paris, Armand Colin.)

M. ANDRÉ SIEGFRIED, who has already written an excellent volume on New Zealand, which our readers may remember, treats in his "Canada" the most important points connected with the present and future of the Dominion.

There being, for the reasons which our author gives, no Labour party in Canada, and little that is specially interesting in Canadian legislation, as compared with that of Australia and New Zealand, he rightly devotes the whole of his attention to the conflict of Protestants and Catholics and that of British and French in the Dominion. The fiscal question as between the mother-country and Canada he passes over lightly, as do all those who are as well acquainted as he is with real Canadian opinion; and he attaches more importance to future trade relations between Canada and the United States than to those between Canada and the United Kingdom, except so far as these are similar to the relations between Canada and the rest of the world. His conclusion is that "colonists object to mixing sentiment with business."



The views of this impartial and skilled observer, himself a French Protestant, are of great interest to impartial Britons. At many points they conflict so sharply with our received opinions that they will raise dissent; but that they represent a perfectly sound judgment, exercised without leaning in any particular direction, we are convinced by our previous knowledge of the author's writings. He does not exaggerate in either a French or a Protestant sense, and unpleasant as are his facts, they are probably facts indeed.

Switzerland presents us with a country in which rival languages and fierce conflict between Protestant and Catholic are insufficient to weaken national unity. In the same way M. Siegfried shows that the fierce rivalry and the painful conflicts caused by race and religion form no bar to unity on behalf of Canadian nationality. The difference is not likely, he thinks, to lessen, and Canadian opinion of all shades will wander for ever between separatism, which is impossible, and complete union, which can never be. Some fierce Protestants of Upper Canada declare that the Dominion is to be Protestant or no longer to exist. But M. Siegfried gives his reasons for disbelieving that they will push their declarations to the full extent. Nevertheless, in a sense, the fabric of the Dominion is, he thinks, at the mercy of a tremendous accident which might strain fanaticism, either on the Protestant or on the Catholic side, to breaking-point. On the other hand, the vast majority of "the French of Canada will never like the English." The French Canadian (this careful observer is convinced) bears a permanent ill-will towards his British neighbour, but not towards the Imperial Government or the British across the seas. Some of M. Siegfried's quotations from fanatics on both sides are curious enough, as, for example, in the case of speeches of Papal representatives on the occasion of the fiftieth anniversary of the proclamation of the dogma of the Immaculate Conception, at the end of November, 1904, in which were coupled "the sects of Mahomet and of Luther"—the latter being the Anglicans, Methodists, and Presbyterians of the Dominion.

Many writers have tried to draw pictures of Catholic Quebec, but few have succeeded better than M. Siegfried.

"Pour comprendre en effet tout le charme qui se dégage de cette antique maison, il faut avoir visité les bâtiments historiques de ce grand séminaire qui se dresse, altier et vénérable, sur le rocher de Québec, dominant, surplombant presque la ville et l'immense nappe d'eau du Saint-Laurent. Il faut avoir parcouru ses interminables et sombres couloirs, vrais couloirs de couvent ou de forteresse, éclairés çà et là de fenêtres étroites à travers lesquelles on aperçoit soudain, comme dans une vision, le merveilleux panorama du fleuve, avec son arrière-plan de montagnes bleues et découpées. Il faut avoir vu passer, dans ces antichambres, dans ces classes vieillottes et sombres, la procession des étudiants, miliaires, mi-ecclésiastiques, avec leurs uniformes curieux et d'un autre âge : longues redingotes bleues, écharpes d'un vert émeraude. Il faut surtout avoir conversé, dans

l'intimité charmante et digne de petites chambres presque cellulaires, avec les maîtres ecclésiastiques, si français de langage, si canadiens, si catholiques et avec tout cela si lointains et si différents de notre France européenne et moderne : on devine alors, comme dans une révélation imposée par la composition du lieu, toute la forte tradition romaine qui a pétri ce pays et ce peuple, à tel point qu'il se sentirait orphelin, si le protecteur séculaire de son histoire venait à lui manquer."

In the University of Laval and the Catholic colleges of the Dominion Roman Catholic teaching is dominant in a sense in which it can hardly be found powerful in any university of the Old World, except, perhaps, Louvain. Even philosophy is taught only in Latin, and almost as a branch of theology—no modern teaching being mentioned, except for the purpose of refutation as contrary to sound doctrine. The result is that Laval is hopelessly distanced in modern ideas by the two other great universities of the Dominion, and that the Roman Catholic population are without the highest training for their future in the world. On the other hand, the schools of Upper Canada, being so anxious to be "Imperial" as to imitate the public schools of England, are also, according to M. Siegfried, somewhat behind those of the United States, although he shows much personal sympathy for the colonial schools and colleges in the matters in which they differ from their neighbours across the frontier. Cricket, at least, attracts him, though birching, perhaps, repels.

M. Siegfried has evidently been amazed at the extraordinary extent of the difference between the French Canadians, with their vigorous growth in numbers, and the rest of the civilized world. These Frenchmen who have never known the Revolution are more Conservative than the Russian peasantry, and are kept in such isolation from the world by their advisers that no admixture of ideas takes place :—

"After 150 years of life under the same laws and flag, these neighbours remain to them strangers and, generally speaking, opponents. They like one another no more than they did on the first day of the conquest, and it is clear that we find ourselves face to face with one of those deep and lasting antipathies against which conciliation breaks itself to pieces....The English and the French Canadians live in the same house as frères ennemis....The fiction of friendly feeling is kept up on both sides. But it is a deliberate optimism, which does not represent reality....The mother-country does not interfere in the local quarrels, or, if it does, it is with so much reservation that intervention is not perceived. Although this good tradition was in some degree abandoned during the reign of Imperialist opinion, the Government in London is still the supreme arbiter....There is not among the Canadian French any hatred against England, but there is not affection. When the British armies were beaten during the Transvaal war the French Canadians rejoiced openly, but chiefly for the pleasure of annoying their neighbours in Ontario by treading on the British lion's tail, as a little revenge of self-love."

The Canadian British, on the other hand, are too much inclined, our author thinks, to "defend the flag, which nobody is in reality attacking." "Interest binds," and will ever bind the French-Canadian to the Empire; but it is a mistake to try his patience by calling upon him to take part in "Imperial defence," except in defending his own loved Canada. That, he is, M. Siegfried tells us, prepared to defend—even against France herself.

M. Siegfried is inclined to think, but does not prove his case, that Lord Minto did harm by his declarations on Imperialist doctrine during his tenure of office as Governor-General. It was a trying time, and it was as difficult for a Viceroy to accept the volunteering of the patriotic Imperialists of Canada without offending French-Canadian sentiment as it is for a Viceroy in Dublin to hold the balance even between Protestant Orangemen and Roman Catholic Nationalists.

### NEW NOVELS.

*The Angel of Pain.* By E. F. Benson. (Heinemann.)

It is a little difficult to discover the philosophic point of view which Mr. Benson assumes in this novel. From his preface, which is somewhat gratuitous, we are justified in supposing that he disclaims the utility of pain. But the course of his story is in favour of its chastening value. The professor of the preface says :

"If we have thought that a man or a woman is our friend, and we find such acting evilly against us without cause, that pain too, though it is the hardest of all, is somehow necessary."

That is a statement of the plot of this novel. The hero considers that his friend has wronged him, because he has robbed him of his fiancée. A fair-minded man would have reasoned, albeit sadly, that it was the right and duty of two young people to find out their real feelings before it was too late. But Philip Home is not unskilfully drawn, and it is a testimony to the skill of his portrait to say that he strikes us as a man who would take his disappointment hardly. So, too, the picture of the painter Dundas is as clever as we are given to understand his own pictures were. The girl is also in keeping and successfully individual, while the hero's mother is delightful. Indeed, one can take no exception to the story until one comes to the Hermit. Bluntly, the Hermit will not do. He lives in solitary communion with Nature, charms nightingales to perch on his finger and sing, and dies under the hoofs of Pan. Why did Mr. Benson throw away an interesting book on this preternatural farrago? We have no patience with the chapters in which the Hermit appears.

*Mara.* By Chris Healy. (Chatto & Windus.)

MR. HEALY describes his new novel as "the story of an unconventional woman"; which the heroine may very fairly claim

to be. She is so "unconventional" that she haunts the streets of London, apparently with the object of being entertained at dinner by the satyrs of the pavement. She is not so unconventional in being admired and painted and adopted by a titled Academician, for such a fate frequently befalls heroines of fiction. Mr. Healy seems to hold a brief in this book for the weaker sex against the machinations and injustice of the male, and his conduct of it is highly sentimental. We regret that the knowledge of life which in his previous book he showed himself to possess, at least so far as the manufacturing towns of the North are concerned, does not seem to extend to London. His tale opens in East Anglia, which by this time novelists have rendered for us a social inferno, and marches along, without one convincing character, to what is an orthodox happy ending. Mr. Healy would do well to return to his Northern subjects.

*The Man of Property.* By J. Galsworthy. (Heinemann.)

THIS is one of the few volumes among recent works of fiction to which one thinks seriously of turning a second time. It is a book in which an intelligent man could browse with satisfaction, even with profit, during a chance hour of leisure. Perhaps it is because such hours come so rarely nowadays that books of which this can be said are rare in current literature. Here, at all events, is one of them. This story of an upper middle-class London family has in it some of the generous qualities which make 'Vanity Fair' the wholly delightful work it is. The character who gives the novel its title is only one of half a dozen equally well-drawn members of a family which illustrates a type that is as surely part of London as its omnibuses and the metropolitan police. These people are the principal pillars of the more solid clubs, their houses cover the western half of London in serried masses of solid, enduring comfort, wealth, and ugliness. They are never "smart," and always solvent. They are never brilliant or vicious, and always respectable. Law-abiding, well dressed, colourless, trustworthy, full of common sense, prosperous, shrewd, and dull, they maintain London's balance. They do not introduce, or initiate; they keep things as they are. Here they are presented with admirable clearness and exactness—in their own homes, among their own kind, pursuing their own characteristic ends. There is a story of a kind, connecting the long series of carefully finished pictures. But the pictures, the characterization, are the main thing. They are minute, vivid, and steadily interesting. The whole is a sound and equable piece of work, deserving high praise.

*The House by the Bridge.* By M. G. Easton. (John Lane.)

IN 'The House by the Bridge' the 'prentice hand betrays itself in an ex-

berance of incident and coincidence which gives a sense of overcrowding, and puts rather too severe a strain upon the credulity of the reader. There is plenty of careful work in the story, but that intuition or experience seems to be wanting which knows exactly where work tells, and where it serves merely to confuse. The characters are so laboriously studied that they suggest types rather than individuals. The plot is, however, well constructed, and the mystery successfully sustained, though it is hardly consistent with the heroine's characteristics that she should not have plucked the heart out of the latter much earlier in her career. A commendable restraint in treatment and conscientious workmanship promise well for any future effort.

*The Jungle.* By Upton Sinclair. (Heinemann.)

THIS book, dedicated "to the working men of America," is a powerful story of the relations of capital and labour. It is not a pleasant affair. The detailed description of the chief industries of Chicago—the slaughter of animals, the manufacture of canned food, the transformation of waste products into "fertilizer"—is scarcely to be read without a feeling of nausea. But it is a book that holds the attention by its vividness, earnestness, and simplicity. Its principal characters belong to a little company of Russians, who, attracted to America as a land of freedom, are pitilessly crushed by the tyranny and corruption of the Beef Trust, in whose service they spend their strength. Foremost among them is a man whose struggles against the relentless forces that drive him down the industrial scale make a grim and moving tale. Mr. Sinclair has the power of making his strongly drawn characters part of the toiling mass; he succeeds in bringing the great figure of Labour itself into the book. For the most part, the story is told without any attempt to point a moral; but towards the close it degenerates into a Socialist argument, and thus loses a good deal of its artistic merit.

#### AFRICAN LANGUAGES.

SWAHILI is among the best-known members of the Bantu language-family, and was, for various reasons, one of the earliest to be fully studied; but comparatively little attention has been paid to the group of allied idioms which connect it with the mainland. These comprise Pokomo, Kamba, Digo, Shambala, Bondi, Zigula, Konde (to be distinguished from the Konde of Lake Nyasa), and others. Some of these were included by Krapf in his 'Vocabulary of Six East African Languages,' published in 1850; and other materials were collected by the late Bishop Steere between 1865 and 1882. Shambala and Zigula, not the least important of those enumerated, are spoken in adjacent districts—the former north of the Ruvu (Luvu) or Pangani river, the latter south of it, and separated from the sea by the strip of coast-land known as the Mrima, where the people speak a dialect of Swahili. Some Wazigula, however, appear to have

migrated into the Shambala country. The Wa-Bondei occupy the country between Usambara and the coast. Bishop Steere in 1867 published *Collections for a Handbook of the Shambala Language*, having obtained his materials "from a native of one of the coast villages who was well acquainted with the Shambala country and language." He afterwards had these materials "revised by another man, a Zigula, by birth, who made scarcely any substantial alterations." This little book has been reissued (Msalabani, East Africa; to be obtained at the office of the Universities' Mission, 9, Dartmouth Street, S.W.) by the Archdeacon of Magila, who, being on the spot, and having the advantage of several years' study at first hand, has subjected the whole to a thorough revision in the light of the most recent philological research. Prof. Meinhof devoted some months (August, 1902—February, 1903) to the study of Bantu phonetics, with the help of the phonograph, in Zanzibar and German East Africa. The results of his observations, embracing a large number of languages (two of them, Mbugu and Ndorobo, never before treated), are now in course of publication in the *Transactions of the Berlin Oriental Seminary*, and are referred to below. These essays deal largely in technicalities, which, though important enough in themselves, are unnecessary in a practical handbook like Archdeacon Woodward's. We cannot help thinking, moreover, that the orthography used in the latter serves all ordinary purposes as well as the more elaborate system proposed by Prof. Meinhof. *Gh* may be a less scientific way of writing the guttural (in such a word as *ghubika*, where the Berlin missionaries, when they heard it at all, wrote *r*) than *γ*, but it makes things easier for the printer. In connexion with this subject of orthography, we may remark in passing that the system followed by the German authorities is one likely to lead to hopeless confusion. In maps and other official documents we find "Sansibar," "Wuga" (for Vuga), "Muheza" (for Muheza), "Kilimandscharo," &c.; while the Government schools teach the usual Swahili spelling—*w* and *j*, for instance, not having the German values of *v* and *y*. The official spelling is not even uniformly applied, since in a map before us we find "Uzi" by the side of "Sansibar."

One or two interesting points in phonetics may be mentioned. *P* does not seem to exist (except in borrowed words, and in combination with *m*), its place being taken by the aspirate, which, by the by, is "pronounced with a deep sighing sound, necessitating a slight pause before it." Thus the Swahili *mpunga* ("rice") becomes *mhunga*; *mpini* ("a handle"), *mhini*; *pita*, *hita*; *mpepo*, *mhpepo*; the preposition *pa*, *ha*, &c. *L* often seems, to the beginner, to drop out (as it actually does in Swahili; compare *paa* and *impala*, *lia* and *hila*, &c.) between two vowels; or it is mistaken for *y*, probably owing to its palatal enunciation. Archdeacon Woodward fails to distinguish the two sounds of *ch* insisted on by Prof. Meinhof, though willing to admit that they may exist. Another feature is the "musical tone or accent" ("pitch" is perhaps a more correct designation than "accent"), which has been found to be present in several Bantu languages, and will probably, now that attention is directed to it, be discovered in many more.

The Shambala handbook forms an admirably practical introduction to the language. Each part of speech has a short section devoted to it, followed by a useful vocabulary. Finally, we have on p. 64 some interesting



information on 'Shambala Salutations'; then a list of 'Onomatopoeic Substantives' (by some called adverbs, and by others interjections); an account of the "tones" already alluded to; and a short native tale with vocabulary.

Archdeacon Woodward has also published *Collections for a Handbook of the Zigula Language*, much on the same plan as the foregoing, with the exception of the vocabularies, there being only one to accompany the two tales at the end of the book. It is, however, intended to issue some vocabularies and tales later. This language (formerly called Zigua or Zeguha, probably because the earliest information about it was obtained from Swahili-speaking natives, or possibly owing to the peculiar pronunciation of *l* already referred to) does not differ markedly in structure from Shambala, and appears to share many of its words and its dislike for the *p* sound. We find no indication of the Shambala guttural, the words containing it being spelt with *g*—*kiga*, *gubika*, *genda*, &c. We shall look forward with interest to the further collections promised.

Father A. von der Mohl, S.J., contributes to the eighth volume of *Afrikanische Studien* (which is published by the Berlin Oriental Seminary) a collection of fables in the language of the Lower Zambezi, which he calls "Ci-Tete," but which differs only dialectically from Nyanja or Mang'anja. The stories are of the familiar "Uncle Remus" type. The Rev. H. A. Fokken, of the Lutheran Mission, Kilimanjaro, has a careful study of Kisiha, a dialect of the Caga (Chaga, Dschaga) language, the variations of which almost constitute separate tongues. Another article dealing with Bantu philology is the continuation of Prof. Meinhof's 'Linguistische Studien in Ostafrika.' This instalment deals with Digo, Nika, and Pokomo. Dr. Lippert publishes in this number, with translations, some Hausa tales obtained from Mr. John Thornhill, of the Gold Coast Frontier Force. Of ethnographic as well as linguistic interest are the notes of the Rev. C. Spiess (of Lome, Togo) on the magic and mythology of the Anlo people, consisting of a series of native tales, with the translation in parallel columns.

*Afrikaansche Studies*. Proefschrift ter verkrijging van den grad van Doctor aan de Rijksuniversiteit te Gent door Pieter Jacobus du Toit. (Ghent, A. Siffer.)—The literature of the "Taal" is not very abundant, and Dr. du Toit's dissertation, while in the main following the same lines as Prof. Hesselings' essay ('Het Afrikaansch') reviewed in *The Athenæum* for November 11th, 1899, supplies some important corrections and additions to that work. Dr. du Toit, whose name indicates his nationality, and who is, as a matter of fact, a native of Hope Town, has the advantage of an inside knowledge of his subject, whereas Prof. Hesselings was forced to base his conclusions on a study of such materials as were accessible to him in print. It is, therefore, not surprising that he should have fallen into error on some minor points, on which Dr. du Toit is able to set him right. Among these are the etymologies of *assegai* (as here spelt on p. 41)—a point touched on in the above-mentioned review—*paai-boelie* (p. 55), and *dollos* or *dolos*, meaning the "knuckle-bones" used by native diviners. This had been set down as of Hottentot origin, but Dr. du Toit explains it as a contraction of *dobbel-oe*. *Dobbelen*, in Dutch, is "to throw dice," and it appears that these bones are sometimes, by children in their games, called "oxen." Prof. Hesselings' list of Hottentot derivations (see 'Het Afrikaansch,' pp. 80-81) is reduced (p. 21) to the following: *abba* (or *abbe*), *ghoenie*

(*ghoen*), *hoek* (*toeka*), *kamma*, *kammalielies*, *kante*, *kastag*, *kierie* (*kiri*, or "kerry"). To these Dr. du Toit adds: *Boegoe* (*bu*), in Sparrman *bucku*), an odoriferous herb. *Dagga*, the *Cannabis indica* (*bhong*). *Ganna*, a certain herb. *Gijtje*, a kind of lizard—unless this word is the Dutch *geitje*, a little goat. *Gnu*. *Gonna* (*gonne*), an interjection of astonishment. *Gorra*, *gorratjie*, defined in the 'Patriot-Woordeboek' (Paarl, 1902) as "small holes in dry river-beds to get water filtering through sand." *Karro* (*karroo*). *Kwagga*. *Tonka*, or *konka*, a pot. We may remark in passing that *kaboe* or *koeboe* (*kabu*, *kubu*), stated by Mansvelt to be "a Kaffir word only used in the interior" (see also 'Het Afrikaansch,' p. 81), would seem to be the Zulu *um-caba*, boiled mealies, which, from the click, is not unlikely to be a Hottentot word.

A considerable part of Dr. du Toit's essay is of a controversial nature, being devoted to a refutation of the arguments advanced by Dr. Heinrich Meyer-Benfey in his article 'Die Burensprache und ihre Litteratur' (*Preussische Jahrbücher*, November, 1904). This writer, while acknowledging the value of Prof. Hesselings' researches, is inclined to think that the latter has exaggerated the influence of the Malayo-Portuguese lingua-franca in producing the peculiar character of the "Taal":—

"Dass viele Wörter aus dem Kreolischen stammen, und darunter so geläufige wie *banja*, *baing*, *noi*, ist über jeden Zweifel erhaben. Einfluss des Kreolischen auf den grammatischen Bau der Burensprache scheint mir dagegen in keinem Punkt erwiesen oder anzunehmen notwendig, vielmehr dürfte für die bestehenden Ähnlichkeiten stets eine andere Erklärung zulässig und vorzuziehen sein."

The explanation preferred by Dr. Meyer-Benfey is that the phonetic decay and loss of inflections which give the Taal its "hyper-analytical" character are but the normal process of development—only more rapidly and energetically carried out—which has in course of time differentiated English from Icelandic. The causes of this more rapid and energetic development are the isolation and low degree of culture of the early colonists; their "Mangel an literarischer Tradition und an grammatischer Zucht und Kontrolle"; and the adoption of the language by Hottentots and slaves of other alien races. After all, it seems as if Dr. Meyer-Benfey's view, looked at carefully, were not so very different from Prof. Hesselings' and Dr. du Toit's: the real point at issue between them is the importance assigned to the Hottentots as a linguistic factor. When we examine the specimens of Hottentot-Dutch patois reported by Peter Kolbe (1719) as commonly spoken by these people, whose women were employed as nurses by most colonial families, the hypothesis that the change in the language was chiefly due to them does not seem very unreasonable. Against this, however, we have to set the following considerations: The number of Afrikaner words which can be traced to the Hottentot language is, as both Prof. Hesselings and Dr. du Toit have shown, exceedingly small, and some of the most characteristic peculiarities—e.g., the loss of grammatical gender—are fundamentally incompatible with the character of the Hottentot language.

Intercourse between the colonists and the Hottentots only took place to a very limited extent up to the time of Kolbe's visit to the Cape (1705-13), and was at first carried on by means of interpreters. But the Afrikaner Taal had by that time already assumed its distinctive character. It seems, therefore, more reasonable to suppose that the patois above referred to was that spoken

by the imported slaves, and picked up from them—or from their masters, who had by this time begun to use it—by the Hottentots. Sparrman (1772-76) mentions some of the Hottentots as speaking Portuguese—evidently the "Malayo-Portuguese" jargon of the slaves. These involuntary immigrants were a mixed multitude, from Java, Ceylon, Bengal, Madagascar, Mozambique, and Guinea. Their common medium of intercourse was the sailors' lingua-franca, which at that time was spoken and understood all over the East. The substitution for this, at the Cape, of a Dutch jargon formed on the same lines seems to have taken place during the last forty years of the seventeenth century. Dr. Meyer-Benfey does not deny these facts. But the difficulties of communication were so great, when the settlers had penetrated further inland from the Cape peninsula, that, if his hypothesis had been correct, two languages must have sprung up, as Dr. du Toit points out (p. 20)—"a Dutch with Hottentot colouring," in the *Onderveld*, or up-country districts, and "a Dutch with Malayo-Portuguese colouring," in the Cape peninsula. But the surprising homogeneity (apart from insignificant details) of the Afrikaner Taal has struck all observers; so that it must, as already stated, have been fully developed in essentials before the *Onderveld* was settled or the colonists had come into sufficiently close contact with the Hottentots for the latter to exercise any appreciable influence on their language.

Kolbe's specimens of "Hottentot Hollands" are very much like the Taal of the present day, with one exception, noticed by nearly every one who has written on the subject—the tendency to make all verbs end in *-um*: "Die oud volk altijd zoo *makum*, en daarom ons ook zoo *makum*";—"Gy ons immers *doodmakum*," &c. This peculiarity has now vanished; but it frequently appears in the English attributed to Australian aborigines and others—principally, we fancy, by writers of fiction. Is it a genuine phonetic feature, or a result of unsentimental reporting—or merely due to an *a priori* conception of what "natives" would be likely to say?

On pp. 35-9 Dr. du Toit gives some interesting particulars—new to us in the main—as to the speech of the Cape Malays at the present time. Those living in towns have a limited amount of English, of a strictly professional kind, e.g., "Nice banana, Mrs.—cheap,—shilling,—ten—Mrs. buy?" &c.; but they speak "perfect Afrikaansch," except for their inability to pronounce certain sounds; e.g., they turn *eu* into *é* (*sletel* for *sleutel*), and give *j* the English instead of the Dutch (*y*) sound. One of the most curious publications ever issued is a Mohammedan prayer-book in the Taal, printed in Arabic characters, prepared (in 1869) for the use of Moslems at the Cape. An account of this is given by Prof. de Goeje in the *Nederlandse Spectator*, No. 51 (1881).

In the concluding chapter of his essay Dr. du Toit compares the Taal with the Dutch patois spoken in the West Indies, of which specimens are supplied in a recent work by Prof. Hesselings ('Het Negerhollands der Deense Antillen'), and finds a series of instructive resemblances and differences. The result of his examination is to confirm him in the view already adopted both by himself and Prof. Hesselings, that "the Afrikaner Taal was on the way to become a Creole dialect," but that its development in that direction was arrested. In the West Indian patois the process was completed. One of the features common to

both, but less marked in the Taal, "as the omission of the article, the conjunction, and sometimes of the relative pronoun." With regard to this last Dr. du Toit says: "In Afrikaner this happens only in the speech of the aborigines, and especially in that of the Kaffirs." It may perhaps be pointed out that this is a natural consequence of the Zulu relative construction. Another idiom, the collective *baas-goet*, meaning "the master and those with him," may be compared with the Zulu collective plurals of proper nouns, e.g., *o Zatslake* = Zatslake and his people" (or "party," "family," &c., as the case may be). All the remarks on pp. 103-7 as to the Afrikaansch spoken by Kaffirs should be carefully considered by students of the Bantu languages.

#### OUR LIBRARY TABLE.

MESSRS. HURST & BLACKETT publish *Six Years at the Russian Court*, by M. Eager, a lady who appears to have been a nursery governess from Ireland. Portions of it have appeared as contributions to *The Leisure Hour*. The life of the dependents of a great Court is a life apart, in a world of their own. Kings and queens are so cut off from the ordinary possibilities of friendship that they are much closer to their servants than is usually the case in other ranks of life. The English duke is like the English humble clerk in being somewhat aloof from the servant-life of his establishment. The attitude of the old lady, in all countries, towards her maid, and that of the French ecclesiastic to his old cook-housekeeper, are more on the footing of those of kings and queens to their children's governesses. On the other hand, the effect of innumerable royal friendships on the dependents themselves is almost invariably the same. The book before us is exactly what it was likely to be in such circumstances: well worth reading for those who have time, but not to be depended upon for a just view of anything or anybody. The charming sketches of the little Grand Duchess Olga, especially that which faces p. 162, are in themselves worth possessing, though we doubt whether the young princess intended her efforts for publication. Royal people, however, have no reticence: they are as fond of reading about themselves in the newspapers as is a newly elected member of Parliament. The author's view of Russia may be conceived in advance. She says of "the people" that "they are not capable of guiding themselves. The little nursery party in Tsarskoe Selo would be just as well able to arrange their daily life without the aid of 'grown-ups' as are the Russians in general." On the same page the author tells us that Russia has made since emancipation "gigantic strides towards civilization. In the matter of higher education for women she is well abreast of the times." It is, however, to the Revolutionist that this advance is due; and the extraordinary ability of the Russian women who have trained themselves at Zurich and in Paris owes little to the Government or Court of Russia for its development. Spasmodic efforts there have been, no doubt. It is characteristic of the Russian Court and Government that there should be; but such spurts, followed by hard repression, are not steps for which the author could claim credit on behalf of her late employers. It is somewhat shocking, when we remember what has since happened, to read that "the season of 1903 was exceptionally brilliant; the great event was the famous costume

ball... The Empress's dress," with imitation antique ornaments made for the occasion, "cost upwards of a million roubles, more than a hundred thousand pounds of our money."

Our author exhibits the customary weaknesses of such work as hers. When she writes of her four Grand Duchesses from birth to middle childhood she is interesting. When she writes of Russia her observations are somewhat fatuous; and she has no knowledge, either of Russia in particular or of the Continent in general, to form a basis for observation. Her account of what she calls "the Greek Church" is strangely wanting in information; and the assertion concerning the Orthodox Church of Russia, that "Mass is sung in the vulgar tongue," is not strictly accurate in fact, as the archaic Slavonic language is one with which the Russian Nonconformists or Old Believers are alone familiar. The astonishment twice expressed at those who have business with the Imperial family, and are not entitled to wear uniform, coming to the palaces in "evening dress" displays a want of acquaintance with the customs of the world outside this country, even as known in Paris. The repeated use of the phrase "Heir Apparent" for "Heir Presumptive" shows a certain want of familiarity with cultivated forms of our own tongue. The Russian title signifies, indeed, only "Heir"; and we should have thought that the author would be familiar with it in the Court form "le grand-duc héritier." The account of the Russian peasant's bath, which implies that "warm water" (rather than hot air and twigs) is the essential article, and the account of the Russian land system, are equally wide of the mark. The author seems to think that the patches in the village strips of land are received by the peasant from the proprietor, instead of, as is usual in almost all the Governments of Russia, from the village itself. The peasants regard themselves, with some justice, as the real proprietors, and "the proprietor" as a modern upstart, who dates only from the time of the Empress Catherine.

The author disarms criticism on some points by repeatedly explaining that she knows hardly any Russian. But this should have prevented her from translating inaccurately—and indeed sometimes in varying fashions, all of them incorrect—such Russian words as *Selo*. Even towards the Cossacks of the garrison of St. Petersburg and of the Imperial Guard our author has not been open-eyed. She speaks of them as having two uniforms, one for "every day," and the other "on holidays." The *Sotnia* of the Cossacks of the Guard which wears the long scarlet coat reaching to the feet is as distinct from all the other Cossacks as is the *Sotnia* which wears white lambskin. The uniform of the Cossacks of the Don, which is that of the majority of the Cossack population of the empire—though only one out of innumerable varieties of Cossack uniform—is that which is distinguished by red cuffs. At the May Day review specimens of all kinds may be seen together in their glory. One of the strangest of the many errors in the book is the repeated use of the word "mangolias."

An attractive volume of little stories, which have on the surface a simple or child meaning, with a good deal of knowledge of Russia for grown people behind it, is published by Mr. William Heinemann under the title of *Serf Life in Russia*. The stories are ascribed to Alexandra de Holstein and Dora B. Montefiore, and appear to be by the former, with preface and some touching-up from

the pen of the feminist writer whose name stands second. They are, however, intensely Russian.

UNDER the title *By-paths in the Balkans* (Chapman & Hall) Capt. von Herbert has put together a number of curious and interesting chapters about gipsies and their tongues and music, as well as remarks (less new, and perhaps in some cases less accurate) about all the Balkan languages and races. Those who are interested either in Eastern music or in gipsies will find the book worth perusal. We differ from the following statement, when we remember the work done by the American missionaries and by Robert College:—

"My Protestantism received a rude shock when I discovered that in the Balkan Peninsula not one Protestant sect is doing, or attempting to do, any good, whether among the Orthodox, or among the Jews, or among the Moslems."

Our reviewer was provoked to laughter by the statement about a doubtful Balkan witness, that "his veracity was vouched for by a dragoman of the Austrian Consulate."

THE Librarian of the University of Toronto and Messrs. Morang & Co. of that city publish, in the "University of Toronto Studies," the volume entitled *Review of Historical Publications relating to Canada for the Year 1905*. It is edited, as usual, by Prof. George M. Wrong and Mr. H. H. Langton. The volume contains, as it always does, a great deal of interesting information with regard to the French Canadians and to racial problems in the Dominion. But there is—by chance, no doubt—less important matter than usual bearing on Imperial questions of general interest throughout the British Empire.

A DISSERTATION on the *English Craft Gilds and the Government* has been published by Miss Stella Kramer in the Columbia University "Studies in History, Economics, and Public Law" (New York, Columbia University Press). It appears to be the work of a young student who has read widely and thought independently, but stands in need of more systematic historical training. The writer stands up boldly against the doctrines of some well-known economic historians, and in several of her contentions has, we think, right on her side; but she cannot be said to have learnt how to put her case effectively. She uses the interrogative far too often in passages intended to be argumentative, thus giving her contentions an air of doubt which she is far from wishing to convey. Sometimes the question is put to the reader and not answered; sometimes (and we have counted as many as five successive sentences ending with a mark of interrogation) the question is addressed to the adversary in criticism of his position. This rather lady-like weapon of controversy can deal no very deadly blow. The principal contention is that the craft gilds continued to flourish throughout the Tudor period, and that Tudor legislation was directed, not to their injury, but only to the removal of certain abuses of the system. There was, in fact, no such "decay of the craft gilds" under the influence of hostile statutes as has commonly been supposed. The best part of the paper is the latter half, the work on the Tudor period. The account of the mediaeval craft gilds shows a somewhat meagre equipment, and, as is commonly the case in youthful self-training on the German method, the writer is found to be familiar with the special theme, and disproportionately ignorant of the subject of which that theme forms part. To discover the original of the text, "If a merchant throve, so that he fared thrice over the sea by his own means, then was he thenceforth



of thegn-right worthy," we are referred to Norton's 'Commentary'; the author furthermore calls this passage a "doom," and ascribes it to the time of Athelstan. This is but one example. Nevertheless, as the firstfruits of a term of historical research, the dissertation is welcome. Though a good deal has been written on the subject of craft guilds, much still remains to be done before we shall have a teachable, incontrovertible account even of the bare outlines. We hope that the present study may be enlarged and carried forward.

THE series of "Tudor Translations" (Nutt) reaches its fortieth volume with the present instalment—two volumes containing reprints of the earliest versions in which three of Machiavelli's most important works were made known to English readers: Whitehorne's *Arte of Warre*, Bedingfield's *Florentine Historie*, and Dacres's *The Prince*. Mr. Henry Cust contributes an Introduction, in which he says gracefully much the usual things about Machiavelli, Cæsar Borgia, 'The Prince,' and so on, from which the reader perceives that he has read Acton's and Mr. Burd's Introductions to the latter's edition of 'The Prince,' and probably Mr. Morley's Romanes Lecture. There is also some short account of the other works. We could wish that the proportions had been reversed. Information about 'The Prince' is at every one's command nowadays; indeed, the treatise is short, and a certain number of historical students, at any rate, have read it through. Some, we make no doubt, have at least sampled the histories. But we should be surprised to learn that more than half a dozen living Englishmen have read a book of 'The Art of War'; and yet there are passages in that work which need to be taken into account before Machiavelli's political and ethical position can be accurately judged.

The texts might, we think, have been a little edited. There can be no particular object in reproducing the misprints of the original—"Guibileo," "Piggibonsi," and the like. Whether the Elizabethan or the modern printer is responsible for "Mounsier de Vhigni" we do not know; but the reader can hardly be severely blamed who fails to detect "Ubigni" (Aubigny) under the odd disguise. However, we must confess a doubt as to how far these dainty books are meant to be read. The mere fact that it has not been thought worth while to furnish them with an index shows that the interests of students were not urgently present to the minds of those who planned the series. We wonder if Mr. Cust realizes that the person called Leonardo Bruni on p. xli of his Introduction is identical with the Aretino who appears some ten pages later. The latter name is generally used by English writers to denote a very different personage.

*Essays on Economics.* By H. Stanley Jevons. (Macmillan & Co.)—Those who value the works of Prof. Jevons and knew the man himself will be naturally interested in the little volume of 'Essays on Economics' by his son, Mr. H. Stanley Jevons. A singular similarity in experience has occurred both to father and son. Both, after receiving training and education in England, went for a short period to Australia; both, after a short sojourn there, returned to England. While Mr. Stanley Jevons was in Sydney he delivered a course of lectures on economics for the University Extension Board. This course was the origin of the present work. Mr. Jevons fortunately possesses a bright and attractive style, and he has not ventured too far on the wider course which might have carried him on to subjects too difficult to

place before the classes whom he addressed. In the introductory chapter he explains the method he has followed. He rightly begins with the declaration that

"the means employed in obtaining knowledge of the kind which is called economics is the scientific or 'inductive' method; it is the same method as that used in all other sciences, and indeed, with modifications, the same as that by which knowledge of every kind is acquired."

It is pleasant and suitable to find him, when advising students how to set to work, recommending the study of his father's 'Principles of Science,' a work which has hitherto scarcely received the recognition it deserves. Naturally, from induction he proceeds to deduction, and continues with a paragraph which we wish those who continually express outspoken, but imperfectly reasoned opinions on economic subjects would take to heart:—

"The majority of mankind have little power of mathematical deduction, and know it, fortunately for science. What so many fail to realise is that they have equally little power of safe deduction in any other branch of knowledge."

The hints that follow on the need of verification and the study required to effect this are valuable, and expressed with a clearness of language which more experienced writers might envy.

Throughout the volume the subjects discussed are illustrated by diagrams designed with much ingenuity. If the reader thinks the illustrations to the 'Example of Intensity and Amount of Pleasure,' 'Complex Periods of Consumption,' and 'Intensity in Relation to Quantity Consumed,' suitable only to young students, he should remember that the book is based on a course of lectures which may have been delivered to a juvenile audience, to whom the illustration of the sensations of the pleasure "enjoyed by a girl dancing at a ball,—one of the first to which she has been invited, shall we say, so that the novelty has not worn off," and of the way in which "the change of intensity of pleasure, during a period of consumption of what is strictly one simple article, may be ascertained" by the example of "a boy eating chocolate," may have come home with a force which more serious examples might have failed to attain. The lines of the Italian poet come to the mind in turning over the pages:—

Così à l'egro fanciul porgiamo aspersi  
Di soavi licor gli orli del vaso,  
Succhii amari, ingannato intanto ei beve,  
E dà l'inganno suo vita riceve.

The process of instruction may not be so completely attractive as the medicinal treatment described by Tasso, but the reader who can appreciate the admirable course of instruction which is the basis of Mr. Jevons's elementary effort will discover that he has learnt how to apply and use good methods of argument, and be rewarded by finding that he has profited by the instruction.

We trust that Mr. Jevons will continue to work on a subject to which a powerful hereditary instinct has drawn him.

*The Deep Sea's Toll.* By James B. Connolly. (Bickers & Son.)—The eight stories contained in this volume are mostly deserving of high praise. They show a marked advance as compared with the author's previous work. They also are tales of ships and men out of Gloucester, and excellent pictures they give of the arduous exposed life of the North American fisherman. The tale of 'The Wicked Celestine,' a cantankerous craft that sailed like a witch on her starboard tack and wallowed hatches under when put about, is as good a piece of sea story as the reviewer has come upon in

many days. The Celestine performed the miraculous feat of turning turtle and righting herself in one prodigious roll, while lying at a sea anchor off the George's Shoals, when skipper and crew were below perusing 'The Cloister and the Hearth.' The top of the cabin stove fell off and burnt the cabin roof, while the Celestine's deck was swept clean, and a round turn of cable was found to have been taken about her bows—a magnificent dog-watch yarn. Some stirring bits of fine seamanship are described here. It is a healthy, stimulating book, with the tang of salt air in every page.

THE fellahin of Southern Syria, essentially the same now as they were in the days of Ruth, the same then as when Abraham camped by Hebron, furnish the theme of *Peasant Life in the Holy Land*, by the Rev. C. T. Wilson (John Murray); and the author has embalmed in his treatise something of the sphinx-like fascination of their changeless life. In the course of work as a missionary he became well acquainted with the Christian peasantry, more especially those adhering to the old Greek, or Byzantine, Church of the country. Of them, and of the village customs, he writes with authority. The chapters on domestic life and agriculture offer a record of close personal observation, detailed and mostly accurate, though quite external. We think him a little too prone to exclaim at divers phenomena of ignorance and superstition, which are not peculiar to the Holy Orthodox Church or the Ottoman Empire. The children's game of rolling "pace-eggs," played at Easter, is not the only Syrian practice that has its counterpart in rural England. Mr. Wilson errs, we believe, in denying the antiquity of the *cushie* as a headdress. He makes foxes raid vineyards "when the grapes are ripe," whereas the predilection of foxes—Syrian foxes, at any rate—is for sour grapes. But so long as he keeps to his subject he is trustworthy and most interesting.

It is only when he quits his own subject to indulge in speculations or a general view that he stumbles. The story of the sly *khatib* bears evidence of a Christian origin. The nightly feast is part of the institution of Ramadan—not a mere reaction, as he seems to imply. More is known of the Druze religion than he imagines. The calf-worship story is pure calumny. The initiated are called not "Ulema," but "Ucal."

Mr. Wilson is too fond of airing his Arabic; he knows no rule in transliterating, and when he offers an explanation, it is not invariably the right one. For example, *khatarak*, given as the form of leave-taking, is only a slovenly way of saying *bi khatarak*, which means not "What is your will?" but "In your good pleasure" ("I depart," understood). The Arabic word *minâret* is emphatically not "incorrect" as applied to the muezzin's spire.

*Liverpool Banks and Bankers, 1760-1837.* By John Hughes. (Liverpool, Young & Sons.)—Mr. Hughes, in compiling a connected account of the origin and progress of the private banks which preceded the foundation of the great joint-stock concerns in Liverpool, has brought together a large amount of interesting and valuable information. One cannot but be impressed by the careful research which must have been requisite in order to collect the mass of detail that is laid before the reader. Mr. Hughes has recovered particulars of a number of private banking houses which have been entirely overlooked by previous writers on Liverpool history, and in many instances he corrects mistakes of earlier workers.

Indeed, there is monotony in the constantly recurring corrections of statements made in Picton's 'Memorials'; and so far as we can judge, Mr. Hughes is always justified in making these corrections. One is tempted to express the hope that if a fresh edition of Picton's book is ever brought out Mr. Hughes may have a hand in the editing.

The feature in Mr. Hughes's book that strikes us most is the melancholy succession of commercial disasters. Bank after bank rises, flourishes for a few years, and then suspends payment. It is difficult now to realize the state of insecurity and lack of public confidence that marked the opening years of the nineteenth century, and one appreciates the immense strides that commerce has made during the last hundred years in the direction of stability.

The volume is so carefully prepared and so thorough that it seems almost ungracious to complain of the minuteness of detail; but at times this becomes rather tedious, and, however much it may interest the genealogist, the ordinary reader could have spared such an item of information as that "during the mayoralty of Thomas Smyth his daughter was married, 24th May, 1790, at Childwall, to John Johnson, of London." On the other hand, we should like to have seen a fuller account of the methods of the early bankers, and, if possible, the details of some of their actual transactions. Mr. Hughes writes in a pleasant style, though he occasionally degenerates into slovenliness, and is guilty of such sentences as "Bold Street was commenced to be laid out in 1786." The book is well printed and illustrated, and includes a number of interesting portraits of Liverpool worthies, some of which have never before been reproduced.

A NEAT, well-printed edition of the great Dumas's works is always welcome, and we anticipate a wide success for the issue of *The Three Musketeers*, 2 vols., and *Twenty Years After*, 2 vols., just sent to us by Messrs. Dent. Fortunate are those who have the pleasure of reading these inimitable stories for the first time, and once started, they will not need the encomiums of the eminent supplied in the Introductory Note to the former. The translation is fluent and easy, and the printing comes from the United States, as is evident from the spellings "honor" and "favors." The few illustrations provided are creditable work.

BOOK-LOVERS of taste will rejoice in the luxurious edition of Byron's *Don Juan*, in two volumes, which has been sent to us by Mr. A. L. Humphreys. It is of ample size, 9½ inches by 7 and belongs to the "Chef d'œuvre" series of the "Royal Library," which is well known by this time for the excellence of its print and paper. We fancy that in the boudoirs of to-day Byron will go further than Marcus Aurelius. But, if the philosopher has more than a succès d'estime, the poet can hardly nowadays cause a succès de scandale. Mr. Humphreys should create, if not a zeal for masterpieces, an appreciation of the details of presentment which make reading a pleasure, even to the overtaxed and the idle.

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## JOHN FOXE AND THE EDITIO PRINCEPS OF DANTE'S 'DE MONARCHIA.'

Fiveways, Burnham, Bucks.

IN the year following the accession of Queen Mary, John Foxe, sometime Fellow of Magdalen College, Oxford, left England, and joined the Protestant refugees in Germany. In 1555 he went to Basle, where he found employment as a reader of the press in the printing office of the Protestant publisher Johannes Oporinus (Johann Herbst). In 1559, while Foxe was still at Basle, Oporinus published a small volume (now exceedingly rare), containing a collection of five tracts concerning the relations of the Empire and the Papacy, in which was included (second on the list) 'Dantis Florentini de Monarchia Libri Tres,' now printed for the first time. It is by no means improbable that this volume was seen through the press by Foxe. At any rate, Foxe was acquainted with the 'De Monarchia,' for he quotes it (though not by name) in his 'Book of Martyrs.' Speaking of Dante, whom he describes as "an Italian writer against the pope," he says: "Certayne of his writings be extant abroad, wherein he proveth the pope not to be above the Emperour, nor to have any right or jurisdiction in the empyre." This is an undoubted reference to Dante's arguments in the tenth chapter of the third book of the 'De Monarchia.' Further, Foxe was certainly familiar with this very volume, for in the paragraph following the above passage he continues:—

"Hereunto may be added the saying out of the boke of Jornandus, imprinted with the foresayd Dantes, that forsomuch as Antichrist cometh not before the destruction of the Empire, therefore such as go about to have the empire extint, are forerunners and messengers in so doing of Antichrist."



The work here referred to as "the boke of Jorandus" is evidently the 'Chronica M. Iordanis, Qualiter Romanum Imperium translatum sit ad Germanos' (the fourth of the tracts contained in the volume in question), in which (on p. 225) occurs the original of the passage cited by Foxe:—

"Item nota, quod cum Antichristus venturus non sit, nisi prius imperium destruat, indubitanter omnes illi qui ad hoc dant operam, ut non sit imperium, quantum ad hoc, sunt præcursores et nuntii Antichristi."

It thus came about, by a curious combination of circumstances, that Dante's 'De Monarchia' first saw the light in the guise of a Reformation tract, and was in all probability corrected for the press by an Englishman, an Oxford scholar, one of the most ardent followers of that "leader" whose name Dante was supposed, by certain enthusiasts, to have prophetically anagrammatised in his prediction of the advent of the VELTRO (LVTRO).

Five years after its publication by Oporinus 'Dantis Monarchia' was placed on the 'Index Librorum Prohibitorum' promulgated by order of Pope Pius IV. in 1564, at the close of the Council of Trent. In the same list, among the "scriptores, qui aut hæretici, aut nota hæresis suspecti fuerunt, quorum scripta, non edita solum sed edenda etiam prohibenda sunt," figure the names of "Joan. Foxus" and "Joan. Oporinus."

PAGET TOYNBEE.

#### FROUDE'S 'NEMESIS OF FAITH.'

Bombay.

SINCE the story of the burning of Froude's famous book has again turned up, it may interest some to know Froude's own account of it, which has been exaggerated into a regular myth in our own doubting and scientific age. Max Müller, who was a close friend of Froude at Oxford and throughout his life, gives the account, and says that he had it from Froude at the time (that is, 1849) the incident occurred. It may be quoted here, as, though the book, 'Auld Lang Syne,' is well known, I have not seen this particular passage referred to anywhere. "What really happened," says he, in the first series of his reminiscences,

"was, as I was informed at the time by Froude himself, no more than that one of the tutors (Dr. Sewell) spoke about the book at the end of one of his college lectures. He warned the young men against the book, and asked whether anybody had read it. One of the undergraduates produced a copy which belonged to him. Dr. Sewell continued his sermonette, and warming with his subject, he finished by throwing the book, which did not belong to him, into the fire, at the same time stirring the coals to make them burn. Of what followed there are two versions. Dr. Sewell, when he had finished, asked his class, 'Now, what have I done?' 'You have burned my copy,' the owner of the book said in a sad voice, 'and I shall have to buy a new one.' The other version of the reply was, 'You have stirred the fire, sir.' And so it was."—Auld Lang Syne, First Series, pp. 76-77.

The owner of the copy thus burnt was Arthur Blomfield, afterwards rector of Beverston, in Gloucestershire ('Dict. National Biography,' vol. li. p. 290).

R. P. KARKARIA.

#### LYTTON'S 'JOHN ACLAND.'

A DICKENSIAN throws out, in *The Athenæum* of March 10th, the interesting hint that a new edition of Dickens's Letters would be welcome. I should be glad of an opportunity of supporting the suggestion, and adding the hope that the edition will

include those letters to Wilkie Collins which have hitherto been accessible in a separate volume only. It would be better still were the whole edition judiciously annotated, inasmuch as many of the allusions are now followed with some difficulty, or, to the uninitiated, are a complete mystery.

One of these has lately exercised the minds of Dickens students to an unwonted degree. It is the letter in which the novelist, as editor of *All the Year Round*, explained to the Hon. Robert Lytton why he could not continue the publication of his story 'John Acland' as originally projected. Dickens's letter was peculiarly apologetic in tone, and manifestly he desired to salve Lytton's wounded feelings; though obviously he had no alternative but to discontinue a story which he discovered "had been done before." But here follows the bewildering series of facts. The story of 'John Acland,' begun in 1869, was of a man mysteriously murdered by his closest friend, his body untraced, his probable reappearance in the flesh suggested, the corpse ultimately discovered in an ice-house, and identity established by means of a watch. It is at once apparent that this plot closely resembles in outline the plot of 'Edwin Drood.' Yet Dickens, finding the story had been "done before," stopped Lytton's story in 1869, and six months later began a similar one himself! On this the following queries arise:—

1. What was the original story that was so like Lytton's 'John Acland,' and where is it to be found?

2. Are the parallels such as to suggest that Lytton copied from that story, or are they merely coincidences?

3. Has any explanation been given why Dickens, knowing Lytton's work and aware of its similarity to another story, should at a later period decide to deal with the same theme?

J. CUMING WALTERS.

\*\*\* We insert our correspondent's letter, but we cannot publish guesses at the plot of 'Edwin Drood,' which has been amply discussed elsewhere.

#### "THAT TWO-HANDED ENGINE AT THE DOOR."

New York.

A CRUX in literary exegesis has been the passage in Milton's 'Lycidas' with which St. Peter closes his denunciation of the faithless and self-indulgent shepherds:—

But that two-handed engine at the door  
Stands ready to smite once, and smite no more.

I have not seen any clear exposition of it. Masson says:—

"The last two lines of the passage are the most obscure. There is the powerful image of some 'two-handed engine' at the door of the corrupted Church, soon to smite it in, as with the blow of an axe or battering ram. But what is the implement, and is it about to be wielded by the hands of one attacking figure, as an axe or two-handed sword would be, or to be propelled by the joint force of many? On the whole, if the image is a Biblical one, we are referred, I think, to the first three chapters of the Book of Revelation, where St. John sees the awful vision of 'one like unto the Son of Man,' and receives from him the messages to the Seven Churches of Asia. Part of the description of the divine figure is that 'he had in his right hand seven stars,' and that 'out of his mouth went a sharp two-edged sword.'"

Masson develops this suggestion, and, like other scholars, sees the application, or prophecy, of the figure in the fact that a few years later "the doors of the Church of England were dashed in" by the "English Parliament with its two Houses."

Text-books that I have seen follow Masson, but it appears to me that they have quite

missed the Biblical reference. The point of the denunciation is that these hirelings were the clergy of the Church. It is "at the door" of their temple that the "two-handed engine" stands, ready to smite—not necessarily, nor probably, to smite the door, but to smite the false shepherds.

The reference *must* be a Biblical one. It cannot well be that of the Son of Man, with His sword in His mouth, and seven stars in His hand. Such a reference is, as every one sees, forced and incongruous. And it does not explain the position of the engine "at the door." Neither can it well be the angel who guarded the gate of the Garden of Eden, for his purpose was not to smite, but to protect the tree which might otherwise give immortality. There is, however, another Biblical passage which seems to me completely to meet the exigency. Why it has escaped the commentators it is not easy to explain.

In Ezekiel viii. the prophet denounces the abominations practised in the Temple at Jerusalem. He is carried (verse 3) "to the door of the gate of the inner court," where was "the seat of the image of Jealousy, that provoketh to jealousy." Jehovah shows him "the great abominations that the house of Israel do commit here, that I should go far off from my sanctuary." He then shows the Prophet "other great abominations": the idols painted on the walls; the seventy, "every man with his censor in his hand"; then, "at the door of the gate of Jehovah's house," the "weeping for Tammuz"; then "into the inner court of Jehovah's house," where he is shown the five-and-twenty men worshipping the sun. And Jehovah says (verse 18): "Therefore will I also deal in wrath; mine eye shall not spare, neither will I have pity."

Chap. ix. 1, 2, describes the divine vengeance:—

"Then he cried with a loud voice saying, Cause ye them to have charge over the city to draw near, every man with his destroying weapon in his hand. And behold six men came from the way of the upper gate, which lieth toward the north, every man with his slaughter-weapon in his hand..... And they went in, and stood beside the brazen altar."

The slaughter-weapon is translated in the margin, by the Revisers, "battle axe" as the definition of the Hebrew words *kh'li mappdts*. The Septuagint translates it *πίλυξ*, a kind of axe. The prophet goes on to tell of the man with the writer's inkhorn who was to put a mark on the foreheads of "the men who sigh and cry over all the abominations"; and then to the avenging angels Jehovah says:—

"Go ye through the city and smite: let not your eye spare, neither have ye pity: slay utterly the old man, the young man and the virgin, and little children and women: but come not near any man on whom is the mark; and begin at My sanctuary. And they began at the old men that were before the house."

Here we have the precise parallel—the priests of the Temple with their abominations, the anger of Jehovah, His vengeance, and the weapon of slaughter, or battle-axe, a "two-handed engine," and "at the door"; for the command was "Begin at My sanctuary," with "the men that were before the house." The word *mappdts* occurs only here in the Old Testament, and once (with a change of vowel) in Jer. li. 20, where it is translated "battle axe" in the text and "maul" in the margin of the Revised Version. Probably *maul* is to be preferred to *battle-axe*, but in either case it is a "two-handed" weapon. The word "engine" easily applies to a battle-axe or a maul, considering that De Foe calls arrows and clubs "engines of war"; and Pope even applies

the word to a pair of scissors, in his 'Rape of the Lock.' It corresponds to the word "destroying weapon," "slaughter (battle-axe) weapon," Hebrew *kh'it*. The Vulgate has "vas interfectionis," "vas interitus." With Milton's "two-handed engine" may be compared Spenser's "three-forked engine" as applied to the lightning's "dart" ('Faery Queen,' I. viii. 9).

It may be added that with this explanation of the poet's meaning it will not be necessary to imagine any forced and prophetic allusion to the coming breaking of the door of the Church by "the two Houses of Parliament."

The expression "smite once, and smite no more," had another Biblical reminiscence. Milton recalled, doubtless, the words of Abishai to David when they found Saul lying asleep and unguarded in his camp: "God hath delivered up thine enemy into thine hand this day: now therefore let me smite him, I pray thee, with the spear to the earth with one stroke, and I will not smite him the second time."

WILLIAM HAYES WARD

(Editor of *The Independent*, New York City).

\*.\* For the convenience of readers we add the abstract of interpretations which is given in the excellent edition of Milton by Prof. M. W. Sampson (New York, Henry Holt). The two-handed axe used eight years later to behead Archbishop Laud (Warton), the two Houses of Parliament (Masson), the sword of justice (Verity), and the axe that "is laid unto the root of the tree," Matt. iii. 10 (Newton), are all suggested for this difficult passage.

As for Mr. Ward's explanation, we note that the word used in Ezek. ix. 2 is *mappâtz*, but it is clearly a "nomen actionis," the term *keli* (instrument) preceding it, and the whole making an "instrument of shattering." In Ezek. ix. 1 the word is not used. In Jer. li. 20 the form *mappâtz* (not "mappatz") is used, and there it clearly means a "war-club," or some sort of battle-axe, though metaphorically applied to persons. There is nothing in the word itself to suggest the idea of "two handled," the root-meaning being that of shattering.

## Literary Gossip.

MR. PERCY FITZGERALD contributes a paper to the May issue of *Chambers's Journal* upon 'Other Times, Other Manners,' in which he contrasts the days of 'Pickwick' with our own. Mr. George Clinch writes on 'English Antiquities, Genuine and Spurious,' and Dr. R. T. Halliday in 'The Bulwark of our Indian Empire' describes the military defences of the Indian frontier.

DR. JAMIESON HURRY, the author of an exhaustive 'History of Reading Abbey,' is about to publish, through Mr. Elliot Stock, a smaller work, entitled 'The Rise and Fall of Reading Abbey.' It will give extracts from ancient documents, and illustrations of seals, coins, charters, and plans, as well as of the building and its surroundings.

DR. STANLEY LANE-POOLE has revised his history of 'Medieval India' for the new edition which Mr Unwin is about to publish.

The Author for April contains an account and criticism of the decision of Judge

Sanborn, of Chicago, respecting abandonment of copyright in the case of Harper & Brothers v. M. A. Donohue & Co., in regard to the reprinting by the defendants of 'The Masquerader,' which is the novel known in England as 'John Chilcote, M.P.' It is a long and elaborate case, which should be studied by all who are concerned with book rights in the United States.

MR. T. E. MAW writes from the Stanley Public Library, King's Lynn:—

"I should like to draw the attention of publishers to the occasional difficulty experienced by librarians and others in identifying some books which have lost their cover and title-page. In many instances the record of author and title appears on the title-page only, the page headings being either the name of parts into which the book is divided and the chapter headings, or chapter headings only. It would be an easy matter to print the name of author and short title at foot of the first page of each sheet, near the signature, and thus save either loss of much time or possible loss of identity."

A VACATION course is again to be held in Edinburgh University this August. The foreign lecturers who have been secured are: for French, first course, Profs. Rances (Paris) and Paul Besson (Grenoble); second course, Profs. Paul Passy (Paris), Legouis (Paris), and H. Hauvette (Grenoble): for German, first course, Director F. Dorr (Frankfurt), Prof. Elster (Marbourg), and Dr. Behrend (Berlin); second course, Dr. I. Freund (St. Andrews), and Prof. Viëtor (Marbourg). Signor Agnoletti will lecture on Italian; and Mr. Adolphus Jack, Prof. Henry Sweet, Prof. Kirkpatrick, Prof. Elton, and Mr. W. L. Carrie will give courses in English.

MR. EDWIN COLLINS FROST writes from 11, Arnold Street, Providence, R.I.:—

"In a review of Mr. Livingston's 'Auction Prices of Books' in *The Athenæum* of March 10th, p. 295, col. 2, it is said that the recently discovered copy of 'Titus Andronicus,' 1594 (misprinted 1574), was sold privately to Mr. Marsden J. Perry, of this city. This error is so prevalent that I feel that it ought not to be allowed to receive the seal of so high an authority as your columns. Since I am at present engaged in preparing a catalogue of Mr. Perry's Shakspearean library, I am in a position to give you positive assurance that he did not buy the quarto in question, though he doubtless would have done so had it been offered to him first. It is true, however, that the volume is in this country. But the purchaser seems to prefer that his identity should not at present be known. I happen myself to have learnt the secret, but see no reason for betraying it. If Mr. Livingston had been acquainted with all the facts of the case, it is possible that he might have mentioned the transaction, as your reviewer says that he should have done. He told me, however, not very long before the publication of the last volume of his book, that he was as ignorant of the purchaser's identity as I myself then was."

'THE SECRET OF THE IVORY ROOM,' a story by Mary C. Rowsell, will be issued in the course of this year by Messrs. Tiltson, of Bolton. The scene is laid in Northern France during the time of the Terror.

MR. J. H. HUBBACK writes with regard to last week's notice of 'Jane Austen's Sailor Brothers':—

"I should like to mention that our instance of inaction during a naval blockade is limited to the period of Lord St. Vincent's command off Cadiz in 1798-9. According to Francis Austen's log, the London was at anchor amongst the fleet for weeks together, and one cannot study the record without seeing that it was necessary to arrange employments for the crew, as there seems to have been no 'rowing guard,' or other boat-work as a rule. Of course, the Boulogne blockade of 1804 and that which culminated at Trafalgar were entirely different; no long inaction there!"

M. ÉMILE BAILLIÈRE contributes to the *Bibliographie de la France* for Saturday last a notice of Désiré Dumoulin, who died on March 29th, and whose signature for thirty years has appeared on that publication. M. Dumoulin was a printer of taste and experience. Born in 1830, he took up the management of a printing office in Paris in 1857. In 1863 he became head of the "Bureau des Impressions" of the Librairie Hachette. In 1865 he was called to direct the printing of the celebrated Ambroise Firmin-Didot, and for a period of ten years saw some notable publications issued by that house. In 1876 he joined M. Pillet in a printing firm which produced some fine work. M. Pillet retired in 1886, and for fourteen years Dumoulin conducted alone the business which is now in the hands of an accomplished son.

ALEXANDER KIELLAND, whose death was reported on the 7th inst, as the result of a heart attack, was a well-known Norwegian writer. He was born in Stavanger in 1849, a town he chose as the scene of many of his stories. He wrote ten or twelve novels which gained him a high reputation in Norway. Two have appeared in an English translation. In 1891 he retired from literary life, at the height of his popularity, and became mayor of his native town. His works generally attack prevalent conservative ideas, whilst his background is the varied life in the seaports of South-Western Norway, with the many influences from the world outside, or the desolate region of Jæderen, the moorland by the sea. Only last year he began publishing again with an historical sketch of Napoleon, which, however, was coldly received by the critics.

## SCIENCE

### MEDICAL BOOKS.

*Lectures on Tropical Diseases: being the Lane Lectures for 1905.* By Sir Patrick Manson. (Constable & Co.)—The author has done a service to the public by printing the lectures on tropical diseases which he delivered at San Francisco in August, 1905. They should be read by every one who is intending to go to a tropical country, even if it be only on an expedition to shoot big game. They tell of the mode in which some of the common diseases in hot climates are transmitted, and of the simple means by which they may be avoided.



Those who are not intending to leave England may read the lectures for the fascination of the stories, and for the insight they give into the mysteries of nature and the marvellous manner in which means are adapted to an end in the animal economy. To the general practitioner of medicine many of the facts will be new, and Sir Patrick Manson's lectures will show how much has still to be learnt in diagnosis, prophylaxis, and treatment. The publication of the lectures must necessarily silence criticism as to the need for special schools of tropical medicine and the advantage of establishing such centres for the teaching of young medical men who are going to practise their profession in the tropical parts of the Empire.

The lectures do not deal systematically with tropical diseases, but various isolated subjects are taken, in many of which Sir Patrick Manson has been himself a pioneer in gaining knowledge. Each subject is treated with the wealth of detail and the picturesqueness of expression which are only possible for a masterly exponent, and which add greatly to the pleasure of reading. The stories of the *Anchylostomum* which causes tropical anæmia, of the guinea worm, of the lung fluke, of the Bilharzia, and of the filaria are all well told. The gaps in our present knowledge of their life-history are indicated, and the points which still need investigation are thus made clear. A lecture is devoted to malaria, and considerable pains are taken to show that every fever contracted in the tropics is not of malarial origin. Much information is given about the sleeping sickness which is threatening to depopulate Tropical Africa. The disease is spreading so steadily that Sir Patrick Manson expresses a well-founded fear that it may invade Tropical Asia, and it will then be a matter of vital importance to our Indian Government, for its ravages are not confined to the native races. Considerable space is given to kala-azar, a disease which is marked by enlargement of the spleen and liver, anæmia, recurring fever, and a fatal issue after several months, or it may be one or two years. The latter part of the book is devoted to the diagnosis and treatment of tropical fevers, and there is a final chapter dealing with some of the problems of tropical medicine, and especially yellow fever. The book is illustrated with photomicrographs of many of the parasites which cause the diseases described.

*Confessions of an English Doctor.* (Routledge & Sons.)—The title of this book invites comparison with that by Veresaef called 'The Confessions of a Physician,' which we reviewed on September 17th, 1904, but the resemblance goes no further. The unpleasant details of the Russian work are fortunately absent from this somewhat prolix collection of experiences of an English doctor. The appropriateness of the title is open to question: "impressions" rather than "confessions" would better convey the scope of the book. The utility of books of this kind must surely be very limited: they possess little or no interest for the general public, and they can hardly attract the medical reader. No doubt the author is a man of wide and varied experience, but the impression conveyed throughout is that he does not hold a very lofty view of the aims and work of his profession.

In the first part of the book the author gives a brief account of his course as a medical student, embellished with a rather uninteresting description of a few types of men associated with him during that period. The book seems to be pervaded by the idea that a medical practitioner should adopt a

special manner, and should cultivate good feelings rather with an eye to the main chance than from higher or purer motives. In the chapter called 'The Secrets of Success' the writer suggests that simple right conduct is not possible in the medical profession. With this we entirely disagree, as we do when he states that "neither business nor professional men can be strictly and constantly honest nowadays."

Although it is not obvious for what class of readers the book is intended, it contains a good deal of common sense, and certainly an abundance of home truths.

*The Bacteriology of Peritonitis.* By Leonard S. Dudgeon and Percy W. G. Sargent. (Constable & Co.)—There was hardly a surgeon twenty years ago who would meddle with a case of peritonitis; then came the time of heroic measures, when attempts were made to cleanse the peritoneum thoroughly by washing and rubbing it; now it is thought best to allow the abdominal cavity to perform its own toilette with as little interference as possible. The present monograph on the bacteriology of peritonitis shows how completely the latter-day practice is in accord with the results of laboratory work, and illustrates anew the debt of modern surgery to pathology. The greater part of Messrs. Dudgeon and Sargent's work is highly technical, but is of the deepest interest to the bacteriologist, for amongst much that is valuable the authors are able to draw attention to a form of diplo-streptococcus, hitherto undescribed, which they have isolated from peritonitis in connexion with ulcer of the stomach. The surgeon is told why peritonitis occurs so often after operations where the patient has suffered from intestinal obstruction, and he is afforded the poor comfort of knowing that the inflammation sometimes rises from inside the body of his patient and is not always introduced from without. The general practitioner is taught that it is wrong to give opiates at any time in peritonitis: at first because important symptoms may be concealed, and a wrong diagnosis may be made in consequence; in the later stages because an opiate may increase the intestinal paralysis, and "a dose of morphia superadded to the toxic paresis of the bowel may just turn the balance against recovery." It is obvious, therefore, that the teachings of bacteriology harmonize with those of clinical experience in pointing to purgatives, and not to opiates, as the right drugs to be given in peritonitis.

The monograph is dedicated to the staff of St. Thomas's Hospital, and in substance it formed the basis of the Erasmus Wilson Lectures given at the Royal College of Surgeons of England in 1905. The book is well written; there are ten illustrations, and a good bibliography, but we regret to notice that there is no index.

#### BIRDS' EGGS.

*Ootheca Wolleyana: an Illustrated Catalogue of the Collection of Birds' Eggs formed by the late John Wolley, Jun.* Edited from the Original Notes by Alfred Newton.—Part III. *Columbae—Alcae.* (Porter.)—In our notice of Part II. of this work on March 7th, 1903, we expressed favourable anticipations of the issue which is now before us; but we hardly expected that this would include the gaw-fowl or great auk (*Alca impennis*), with which the name of Prof. Newton is specially associated. The mention of a species popularly bracketed with the dodo, and one which has become

extinct within the memory of living men, offers a strong temptation for a facile notice without regard for sequence or proportion; but this must be resisted, and we begin at the beginning.

The *Columbae* call for no special remark, but interesting details are given about some eggs of the three-toed sand-grouse laid in Europe (four of these in aviaries, and one at Ringkjøbing, in Denmark) during the irruption of 1863. It may be remembered that, in the subsequent and vastly more important invasion of 1888, two clutches of eggs were taken near Beverley, in Yorkshire, and a young bird was found on the Culbin sands, Moray. From this locality a downy nestling was in 1889 sent to Prof. Newton, described by him in *The Ibis*, and figured by Mr. Frohawk. Meanwhile, special legislation had been invoked for this erratic species, and, sanctified by the trivial name "grouse," the "new British game-bird" was welcomed with enthusiasm; but by the end of the year these damp islands were abandoned, as was to be expected, by birds whose proper home is in the dry deserts of Central Asia. Among the rarities added of late to this collection are the eggs of the remarkable long-tailed representative of our black grouse, from Russian Georgia; and, of still greater scarcity, eggs of *Lagopus hemileucurus*, a species confined to Spitzbergen, and considered, by those who have observed it, to be more closely allied to the willow-grouse than to the ptarmigan.

At p. 57 begins Wolley's account of the nesting of the crane. This was virtually a discovery, for the information supplied by Naumann was scanty, and almost unknown in this country. As Prof. Newton observes, "it is most likely that no English naturalist since the days of William Turner, more than four hundred years before, had seen a crane's nest; while it is certain that if any one had done so, he had kept the information to himself."

Sir Thomas Browne mentions the crane as merely a winter visitor to East Anglia, and we think that undue stress has been laid, by Hewitson and others, on a passage in Evelyn's 'Diary' supposed to indicate that this species bred in Norfolk up to the time of Charles II. When Evelyn set down, under date of October 17th, 1671, that, "amongst other curiosities, Sir Thomas had a collection of the eggs of all the fowle and birds he could procure [in Norfolk], as cranes, storkes, eagles, and a variety of water fowle," he was not writing with any special knowledge of birds, but merely jotting down his recollections after the excitement of passing a few hours in "a paradise and cabinet of rarities, especially medals, books, plants, and natural things." Assuredly no storks were ever known to nest in Norfolk; nor eagles, unless the marsh-harrier passed for such. To return to Wolley's experiences: the graphic details of finding the nestling cranes, which walked about him and pecked the gnats on his fingers, followed by the account of taking the eggs next year, will warm the heart of many a collector, and in Part I. is a capital illustration (tab. E) of the nest, with figures of the cranes by the late Joseph Wolf.

The pedigrees of the eggs of the great bustard taken in Norfolk (chiefly on Great Massingham Heath) and Suffolk have an interest which ranks as historic, since it relates to the produce of our largest indigenous species, forced by circumstances to cease breeding in Great Britain more than sixty years ago. Wolley's acquisition of an egg of the little bustard (*Otis tetrax*) is valuable from a different point of view, for the well-sifted evidence leaves small room

for doubt that it was laid by a bird which was shot about the middle of June, 1848, near Wick, Caithness—a locality fully three hundred miles to the northward of any breeding-place on record. This, however, may be considered as treasure trove.

Among the group popularly known as waders is a bird for which Wolley arduously sought, and with which his name will always be associated, viz., the dusky redshank, of which the first genuine eggs were figured from his specimens in the last edition (1856) of Hewitson's 'Eggs of British Birds.' There were then so many difficulties in reaching the breeding-place in time that even Wolley did not actually handle the eggs in situ; and with all the modern facilities for travel and the advantages of acquired knowledge, not more than three or four Englishmen have succeeded in this up to 1905 inclusive. The nesting-place of the green sandpiper baffled the research of Wolley, for the good reason that he went too far to the north; and he left Scandinavia in 1857, at a time when neither he nor any other Briton, except, perhaps, the writer of a valuable article in *The Ibis* for 1859 (p. 40), was aware that this wader habitually deposited its eggs in deserted nests of squirrel, thrush, ringdove, &c., and rarely, after the usual manner of sandpipers, on or near the ground. There is, of course, an excellent series of eggs in the collection, with particulars of this mode of nidification, which has, however, been shown of late to be slightly less abnormal than was once supposed. Valuable details are given of the eggs of the sanderling, grey plover, and little stint, but none of these fell within the scope of Wolley; he was, however, the first to make British oologists acquainted with authenticated eggs of Temminck's stint, and especially those of the jack snipe.

As a rule little mention is made by Wolley of the drawbacks to bird-nesting in Lapland; but in describing the haunts of the jack snipe he breaks out with "The gnats, however, are there so terrible—voracious—destructive—no word is too strong—that tar oil, Templar caps, veils, and thick leather gloves are indispensable." To the same effect he expresses himself in the account of the nesting-places of the broad-bill sandpiper, also in Lapland; but now that the nearer Dovrefeld is easy of access, the tourist can "rush" that district, visit nests marked down for him, and escape with a very short period of suffering.

In dwelling upon Wolley's personal contributions to oology in days when egg-collecting was young, we have been by no means unmindful of the numerous and valuable additions to the joint collection made by Prof. Newton. And now, passing over the gulls and terns, we come to the great auk, the main object of the expedition of Wolley and Prof. Newton to Iceland in 1858. An abstract of their researches was given by the latter in *The Ibis* for 1861, pp. 374-99, and acquaintance with this aids the understanding of allusions to the place whence several of the eggs now enumerated were obtained, namely, Eldey or the Meal-sack. This is one of several volcanic islets off Cape Reykjanes, and near the latter Wolley and his companion passed two months in the vain hope that the weather would permit a visit. It was at Eldey that most of the skins and a large proportion of the eggs still in existence were procured, between the years 1830 to 1844 inclusive, none of later date being known from any place whatever. Tab. L, facing p. xxxv in the Memoir issued with Part II., is from a drawing by Wolley, and gives some idea of

the desolated "land of fire"; the white spot on the horizon to the right is the Meal-sack, and merits the name. Wolley himself possessed two eggs of the great auk (tabb. xiv. and xv.), the former being remarkable for the scrolled character of its markings, and for this he paid twenty-eight shillings in 1846. Another (tab. xvi.), also from Eldey, has been added by Prof. Newton, and the gradual unravelling of its history affords some very suggestive reading. Four, presented by the fourth Lord Lilford (tabb. xvii.-xx.), were probably from Funk Island or other islets off Newfoundland, for one or two have been marked "Pingouin," a French variant of our "pin-wing," applied to the great auk many years before it was transferred to the penguins of the southern hemisphere, in consequence of a superficial resemblance. These four specimens are decidedly handsome, and the large holes at the pointed ends of three of them indicate that they had been sucked by the matter-of-fact takers, as a preliminary to the preservation of the shells as curiosities. Little did the fisherman who was killing gare-fowl for food, and slaked his thirst from time to time by sucking an egg as it came in his way, realize that his after-thought would be worth many times the weight in gold of the intact egg, not to mention that of the shell which he took home to show his sweetheart how much bigger were the eggs of the "pingouins" of Newfoundland than those laid on the cliffs of Normandy and Brittany. The last illustration in this volume (tab. xxi.) is from a plaster cast, by the late John Hancock, of an egg formerly in the collection of the late Mr. John Scales, now only known from the replica, for it was burnt in a fire at Cork. Besides the above, Prof. Newton gives particulars of his ten plaster casts of other eggs, six of them made by the above unrivalled hand, and it may safely be said that no such record, illustrated by six accurate and full-sized coloured plates, of the eggs of this extinct species is to be found elsewhere. Mr. H. Gronvold, the artist, has done his work well.

As with its predecessors, intense care has been taken with this volume, and we now await the concluding portion, which should contain an account of the nidification of the smew—one of Wolley's greatest discoveries.

*Catalogue of the Collection of Birds' Eggs in the British Museum.* Vol. IV. By Eugene W. Oates, assisted by Capt. Savile G. Reid. (British Museum.)—This fourth volume corresponds with Dr. Bowdler Sharpe's similar number of the 'Hand-List of Birds,' noticed by us on February 27th, 1904, so that it seems not unreasonable to expect another volume before long. Like the 'Hand-List,' this work on eggs treats of the Passerine birds from the Timeliidae to the Certhiidae inclusive, and the natural colour and beauty of nearly all the examples figured afford scope for the display of Mr. H. Gronvold's artistic talent. No fewer than 620 species and 14,917 specimens are catalogued, their number having been greatly increased by large donations from Mr. W. Radcliffe Saunders and Mr. C. B. Rickett. The scientific names are those set forth by Dr. Bowdler Sharpe, and therefore no criticism of them is permissible in a notice of this egg-book; but there is great utility in giving a trivial or English name in the text, for it might not otherwise be realized that *Aëdon megarhyncha* is our nightingale, *Sylvia simplex* the garden-warbler, or *Phylloscopus minor* the much-toasted-about chiff-chaff. On the other hand, a too literal translation may be misleading, as in the case of *Lophophanes inornatus*, which is rendered

"American Plain Titmouse," the second word meaning, of course, unadorned, and having no relation to a flat country. There are some mistakes, which need not be particularized, in localities and collectors assigned to specimens in the Seebohm collection; but these are in no way attributable to the editors, who have done their work admirably.

#### SOCIETIES.

ENTOMOLOGICAL.—April 4.—Mr. C. O. Waterhouse, V.P., in the chair.—Mr. Leonard Doncaster, Major F. Winns Sampson, and Mr. Raleigh S. Smallman were elected Fellows.—Mr. H. St. J. Donisthorpe exhibited a specimen of the very rare ant *Formicozenus nitidulus*, a female, recently found in a nest of *Formica rufa* at Weybridge.—Mr. G. C. Champion showed a specimen of *Platysyllus castoris*, Ritsema, a coleopterous parasite of the beaver, from France.—Mr. W. G. Sheldon exhibited several specimens of a Noctua, which he said corresponded to Dr. H. Guad-Knagg's original description of *Agrotis helvetina* ('Entomologist's Annual,' 1872). He had purchased them at the sale of the late Dr. Mason's collection, in which they were labelled as light varieties of *Noctua augur*, to which species he thought they should be referred.—Mr. A. H. Jones exhibited examples of butterflies taken by him last year in Majorca, showing injury to the wings, caused, in his opinion, by the attacks of lizards.—The Rev. F. D. Morice gave an account of the calcaria observed on the legs of some Hymenoptera. They were, he said, quite constant in each species, and useful, therefore, as distinguishing characters, the only Hymenopteron he had come across without them being the ordinary hive-bee. Kirby and Spence considered that they were used for walking or climbing, but this was unlikely, as the spurs occurred in species which did not climb at all. So far as he had noticed, they were used by members of this order for the purpose of cleaning themselves.—Mr. C. O. Waterhouse said that similar spurs existed in the Trichoptera, though they did not assume beautiful forms as in the Hymenoptera; but as to their uses, he was not aware that any observations had been published or made on the subject.—Mr. G. C. Champion remarked that they were also well developed on the hind-legs of some Coleoptera.

HISTORICAL.—April 5.—The Rev. W. Hunt, President, in the chair.—Sir Alfred Scott-Gatty, Garter King-of-Arms, Sir Henry Howorth, the Rev. C. E. Hopkins, Mr. C. E. H. Chadwyck-Healey, and Mr. T. Rice Holmes were elected Fellows.—The Library of Kansas University was admitted as a subscribing library, the Earl of Ilchester, Sir Henry Howorth, and Mr. C. E. H. Chadwyck-Healey, were elected Honorary Vice-Presidents.—Miss Shillington communicated a paper on 'The Diplomatic and Economic Relations of England and Portugal in the Middle Ages,' referring to the early Crusading aid given in the foundation of the kingdom of Portugal, and to the close relations in the fourteenth century, the commercial treaty of Windsor between Edward III. and the Portuguese merchants, and the English aid to King John I. against Castile, when he, by the victory of Aljubarota, established his country's independence. The marriage of King John with Philippa, daughter of John of Gaunt, sealed the alliance with the house of Lancaster; and the subsequent marriage of this daughter with Philip of Burgundy confirmed the triple alliance in politics and trade between England, Portugal, and the Netherlands.—The President gave an interesting address upon some further aspects of the subject, and Mr. Marsden spoke on early maritime connexions and the wine trade.

#### MEETINGS NEXT WEEK.

Wed. Aristotelian, 8.—Symposium: 'Can Logic abstract from the Psychological Conditions of Thinking?' Messrs. F. C. S. Schiller, B. Rosenzweig, and H. Rashdall.  
—Metereological, 7.30.—'Some so-called Vagaries of Lightning Reproduced Experimentally,' Mr. A. Hands; 'Note on the Value of a Projected Image of the Sun for Meteorological Study,' Miss C. O. Sierens.  
—Microscopical, 8.—Exhibition of Lantern-Slides of Plant Structure.



## Science Gossip.

THE sixty-seventh annual meeting of the British Association begins on August 1st at York, when Prof. Ray Lankester, President Elect, will deliver the address. There are eleven sections, which include, besides the ordinary subjects, 'Economic Science and Statistics,' 'Anthropology,' and 'Educational Science.'

MR. J. B. FREEBAIRN writes:—

"In your most interesting notice last week of 'The Birds of Hampshire and the Isle of Wight' you state that the cormorant is known there as the Isle of Wight parson. Curiously enough, in the neighbourhood of Luce Bay, Wigtownshire, this bird is called the Mochrum elder. That two localities so far apart should go to the Church to express a sea-bird metaphorically is worthy of note. Perhaps the cormorant's sable covering and pious demeanour as, bolt upright, he basks in the sunshine upon a boulder at the water's edge, may have suggested both appellations."

A NUMBER of valuable prizes were awarded at last week's meeting of the French Institute. The Prix Osiris of 100,000fr. has been given to M. Albert Sorel, member of the Académie des Sciences Morales et Politiques, "pour l'ensemble de ses ouvrages sur l'histoire diplomatique de l'Europe, aux deux derniers siècles." The Prix Debrousse of 30,000fr. has been allocated in the following manner: 20,000fr. to the Académie des Sciences, half of which is to go towards the cost of publishing the works of Leibnitz, while the other half goes to M. Deslandres for his researches "sur la marche du soleil": 5,000fr. to the Académie des Inscriptions et Belles-Lettres for the reproduction of some miniatures by Fouquet; the balance being equally distributed between the archaeological investigations and restorations at Rome and Constantinople.

BARON DE HAULLEVILLE read a paper on the religions of the Congolese natives before the Colonial Club at Antwerp a few days ago. The lecturer began by describing Tizambi, the supreme being of the blacks, who lives below the waters, and who is described by his dusky votaries as indifferent to the fate or conditions of his followers. It is curious to note that water represents all that is mysterious in nature for the negro, just as fire does for the Eastern mind. The negroes regard as a confirmation of their belief in the mystical force of water the fact that the white man came by it across the ocean, and up the Congo and its numerous tributaries. M. de Haulleville's main conclusion is that the Congolese have no religion and believe only in magic. Their priest is the fetish doctor, in other words a magician. Unfortunately, the "mganga" class still exists, and the *mot d'ordre* of the body or craft is, Death to European influence! The human sacrifices associated with the order cannot be ended in a generation, and it will be two centuries, the lecturer declared, before they are entirely forgotten. Any excuse has been taken among the Africans for a human sacrifice, but none has been more utilized than the interment of a chief or the burial of humbler individuals. "Red funerals" have had a gruesome significance in Central Africa.

THE death is announced, in the seventy-sixth year of his age, of Dr. F. M. Karlinski, for many years Professor of Astronomy and Mathematics at the University of Cracow, at which town he was born on October 4th, 1830. He was assistant at the observatory there from 1851 to 1855, and afterwards at that of Prague until 1862, when he returned to Cracow, as Director and Professor, retiring

in 1902, after forty years of energetic service. His observations, principally of planets and comets, were very numerous until weakness of sight compelled him to desist, and he subsequently devoted most of his time to literary work, publishing a large number of treatises on astronomical (especially historical) and meteorological subjects, most of them in Polish, some in Latin, and others in German. He had been in failing health for a considerable time, and died on the 21st ult.

DR. E. ANDING, observer in the Bavarian Geodetic Commission and extraordinary professor at the University of Munich, has been appointed Director of the Ducal Observatory, which was removed to Gotha from Seeberg in 1859, whilst Hansen was Director.

THE period of the variable star 29, 1906 Persei (see our 'Science Gossip' for the 24th ult.), has been found by Prof. Pickering to amount to 13·20 days.

SEVEN small planets are announced as having been photographically discovered last month at the Königstuhl Observatory, Heidelberg: one on the 14th, and another on the 20th, by Herr Kopff; and two on the 17th, one on the 18th, one on the 20th, and another on the 21st, by Prof. Max Wolf. It appears also that one photographed by Herr Kopff on the 21st and 22nd of February, and supposed to be identical with No. 546, which was discovered by Herr Götz on October 10th, 1904, is really new. No. 543, also discovered by Herr Götz on September 11th in that year, has been named Charlotte; whilst No. 546 has received the designation Herodias. It was again observed by M. N. Liapine at Pulkowa on the 15th ult. Dr. J. Palisa publishes in No. 4081 of the *Astronomische Nachrichten* the results of a number of visual observations of recently discovered small planets which he has obtained at the Imperial Observatory, Vienna.

## FINE ARTS

THE EARLY HISTORY OF  
PLAYING CARDS.

*Les Cartes à jouer du Quatorzième au Vingtième Siècle.* Par Henry René d'Allemagne. 2 vols. (Paris, Hachette & Cie.)

THE history of playing cards has great attractions for many classes of students, and may even be expected to interest large numbers of readers not usually included in the widest extension of that term. The passion for gambling has so far saturated modern life as to have become almost an instinct, while card-playing, its most important development, seems to have superseded all such forms of excitement from the first moments of its appearance in Europe. The Church, the law, thundered against it in vain. It spread over the Continent with the rapidity of the plague. It created new arts, new trades. The study of cards leads the sociologist through all classes of society, the psychologist into the deepest recesses of the mind. It raises for the student of art the problems of the origin of wood-cutting and engraving; it furnishes him with the materials for a history of traditional design; it trenches

on the great question of the origin of printing. It cannot, therefore, be said that the subject of these important volumes is unworthy of the treatment it has here received. How generous that has been is shown by the statement that the work contains 3,200 reproductions of cards (956 in colour), 12 hand-coloured plates, 25 phototypes, 116 wrappers, and 340 vignettes, plans, and engravings of various sorts, while the text extends to over 1,100 quarto pages.

Histories of playing cards abound, but few of them are of any value whatever, as they belong to the pre-scientific period. If we set aside the eighteenth century, the most important are Singer's 'Researches into the History of Playing Cards,' 1816, Chatto's 'Facts and Speculations,' 1848, and Merlin's 'Origine des Cartes à jouer,' 1869; and amongst reproductions, Duchesne's 'Jeux de Cartes,' 1844, and Lady C. Schreiber's 'Playing Cards,' 1892. Since these books were written, many valuable documents have come to light, a number of important monographs have been written, and the catalogues of many collections, such as those of the British Museum and several German museums, published. The time was therefore ripe for the publication of a new history, embracing and co-ordinating all the known facts, and taking advantage of modern methods of reproduction. M. d'Allemagne has written one, conceived with all the logical completeness of the French mind, and carried out in general with the thoroughness and accuracy of a scholar and a student. A glance at his scheme will make this plain.

The first chapter deals with the origin and transformations of the game of cards, its most important division being that dealing with French cards, where six schools of card-makers are described in the seventeenth century, and nine in the eighteenth—a classification of the greatest interest, worked out for the first time. The second chapter deals with legislation, and the manufacture and sale of cards in France. A duty was imposed on them in the sixteenth century, and continued till the middle of the seventeenth. It was reimposed in 1701, and ceased in 1719; reimposed in 1745, and ceased at the Revolution; reimposed in 1798, and remains in force. Wrappers for the pack were enforced in connexion with the tax, and continued even after the issue of special Government-made paper and the mark on the ace of clubs, which is the method by which the French tax was collected in the nineteenth century.

The manufacture of cards is then shortly described and a wholly inadequate list of card-makers in Europe added. In the third and fourth chapters the history of gaming and of fortune-telling by cards is rapidly dealt with, and the first volume ends with some interesting notes of the ways in which our economical ancestors utilized the backs of old cards.

So far M. d'Allemagne has followed the beaten track, but his second volume is a work of quite other interest. It is nothing less than a history of the craft in France,

opening with a short account of the trades and craft guilds in France from their organization to their abolition in 1791, and then passing to a detailed study of the card-makers of France, arranged according to the pattern in use in each particular place—Paris, Burgundy, Lyons, Auvergne, Dauphiny, Provence, Languedoc, Guyenne, or Limousin. The whole closes with an appendix of original documents printed for the first time, a list of all the card-makers of France, a very good index, and a bibliography.

It will be seen that this work is not only of great interest to students of the history of art, but, containing as it does the history of a trade from its origin to the present time in France, is also of first-class importance to the student of economic history. This by the way, for space would fail us to enter on the discussion of the facts brought forward, or of the way in which they are understood; and for the remainder of this notice we shall devote our attention to some of the less satisfactory aspects of the work. Let us hasten to reaffirm the excellence of the book before we enter on them. And first let us hope that if the late Chief Librarian of the Arsenal had been a librarian instead of an eminent poet, we should have been spared the 'Bibliography' given at vol. ii. p. 551 *sqq.* Take, for example, the entry, "Augsburg Burgo-meister books for 1418, Augsburg 1418," which has every fault possible. It suggests that the work is in English, that it is in print, and printed in 1418. As a matter of fact the books have never been printed, and the only quotations published from them appear in a periodical so rare that there are not two copies of it in the United Kingdom, a periodical not even named in the book before us. Worse still, a number of the works cited by M. d'Allemagne do not appear in the 'Bibliography,' while English names receive the usual short shrift.

The insularity of French savants is a constant complaint. To them the history of culture is a chapter of the history of France. M. d'Allemagne seems to have conceived and carried out his book as a history of French playing cards, and to have neglected all other sources than French. To take one example, Sir E. A. Bond, a scholar of European eminence, communicated to our columns in 1878 a description of a MS. which disproved the whole theory of the origin of cards current at that time. This description was cited in a paper on the origin of cards printed (1900) in *Archæologia*, a publication which no mediæval scholar has any right to pass over, but which apparently M. d'Allemagne has not seen. The description in our columns and the paper in *Archæologia* are quoted and summarized in an official publication which must be on the shelves of the Arsenal—the 'Catalogue of Schreiber Playing Cards in the British Museum'—yet M. d'Allemagne long remained ignorant of their existence, and only at last learnt by accident of the existence of the MS. from a friend whose name he duly associates with the

discovery. We feel sure that a more prolonged study of this most important document would have profoundly modified his views, and perhaps saved him from the heroic attempt to claim for France priority in the use of cards by an interpretation of "Ludus ad paginas" (1337) as cards, on the strength of a (1408) phrase "Papier pour jouer." M. d'Allemagne is not happy in his conjectures. Another totally uncritical assumption is that the "naibi" of 1379 were identical with the so-called "Mantegna" cards of 1470, the latter evidently an educational variant of the ordinary Tarot pack. We do not insist on this, as the assumption is common; but a graver reflection on M. d'Allemagne as an "archiviste-paléographe" rests on his account of the famous cards at Paris. He says, "Aucune inscription ni aucune lettre n'indiquent la manière de ranger les cartes," and certainly his facsimiles show none. But the paper in *Archæologia* already referred to states that all the cards (except two which are never numbered) bear numbers; the photographic reproductions given there show these numbers clearly, and the numbers date from the middle of the fifteenth century. By not observing this M. d'Allemagne has missed the evidence that this collection is made up from two sets—one a Tarot, the other a Minchiate pack. Moreover, the cards are evidently not Venetian at all, but a French copy of very fine Italian originals. The numbers given them by M. d'Allemagne are absolutely unjustified. His account of the famous Stuttgart pack is also very incorrect. It really dates from about 1430 (not "les dernières années du quatorzième siècle"), and shows strong traces of Flemish influence. It contains 52 vellum cards painted in tempera on a gold gesso ground and mounted on cardboard. The four suits are stags, dogs, ducks, and falcons, the court cards being king, over-knave, and under-knave in falcons and ducks; queen, lady, and maid in stags and dogs.

If we mark on a map of Central Europe all the places at which cards can be proved to have existed in the fourteenth century, we shall find them all on the great trade routes which centre at Venice. If we couple the natural inference from this with the fact that cards, when introduced, were substantially the same as we know them to-day, we are driven to accept Chatto's theory of their connexion with the Indian game. M. d'Allemagne disposes of this theory too summarily by a somewhat droll argument in the mouth of an "archiviste":—

"Les relations suivies entre l'Asie et l'Europe ne datent guère, en effet, que de la première expédition faite dans ces contrées par Vasco de Gama en 1498, et depuis plus d'un siècle déjà le jeu de cartes était pratiqué dans toute l'Europe."

The suit-marks we now use are first met with early in the fifteenth century in France, Italy and Spain using coins, cups, swords, and staves, Germany leaves, bells, acorns, and hearts.

During the first century of cards in Europe many attempts were made to

vary and enlarge the game. Among the unsuccessful ones were those to increase the number of plain suits. Several of the beautiful engraved packs are composed of five or even more complete suits, in spite of M. d'Allemagne's dictum to the contrary. A more successful variant was the invention of "triumphs," or trumps, early in the fifteenth century. These were 22 picture cards in series, the subjects being drawn from popular art, and the game being to make "flushes" or "sequences." The 22-card variety is the Tarot, another of 41 cards being the Minchiate pack. Later these sequences were amalgamated with the ordinary four-suit pack, the "triumphs" becoming a permanent suit of trumps. The most beautiful pack of these cards known is that figured by M. d'Allemagne after *The Burlington Magazine*, but he dates them too early: they were made for the marriage of Visconti and the daughter of Amadeus of Savoy in 1427, as shown by their bearing the alternate shields of Visconti and Savoy on the "lovers" card.

We must not conclude our notice of these magnificent volumes without noting that they are printed and illustrated according to the best traditions of French work. We have noticed only one misprint in the thousand pages, "dix" for *deux* (p. 391), which would seriously incommode a reader, and one mistake. The engraving on p. 387 is not a game, but the ordinary process of arithmetic: the person standing has done his sum by figures, the seated one is checking the result by counters. Publishers and author alike have merited the warmest thanks and support from the world of letters.

*Longton Hall Porcelain.* By William Bemrose. (Bemrose & Sons.)—Admirers of early Georgian porcelain who may also happen to be interested in the story of the potteries where it was produced will be glad to see that Mr. W. Bemrose has again taken up the subject of the Longton Hall wares. It will be remembered that in a previous work, wherein the author edited some unpublished documents relating to the history of English eighteenth-century porcelain ('Bow, Chelsea, and Derby Porcelain,' 1898), he devoted a chapter of the appendix to a short account of Longton Hall. In the present volume he has collected what information is known concerning this particular Staffordshire pottery, and, with the addition of numerous illustrations of its porcelain, has compiled a monograph which will be serviceable alike to the student and the connoisseur. That Longton Hall porcelain and its maker, William Littler, should hitherto have found such brief record in literature is easily explained: the factory lasted no longer than six years (1752-8), and when it terminated, so also did the career of its owner as the proprietor of a porcelain manufactory. As far as the few known facts of Littler's story authorize any definite conclusion, it would appear that he suffered the not uncommon lot of the inventor in losing what little capital he had, and ending his life in extreme penury, whilst others acquired wealth by his discoveries. He must have been a born potter, since before he was out of his teens he invented improved methods for making salt-



glaze. But his chief aim was "to produce a porcelain like unto the Chinese," and this he succeeded in accomplishing before he reached his majority, being also the first Staffordshire maker of porcelain. Probably in no circumstances would Littler have acquired a fortune as a manufacturer, since he was evidently lacking in the business faculty. Still, in more favourable times he might have achieved higher things as a potter, and his lot in life might have been happier. For this Staffordshire lad had the soul of an artist, and was evidently capable of producing pottery of a very different calibre from eighteenth-century Chelsea china; such also, it may be believed, was his ambition. He knew, however, that it was not genuine artistic work which was wanted, and, at least in part, endeavoured to suit his wares to the fashion of the day; he even sent his porcelain to a London sale-room to be sold by auction; needless to say, it was coldly received. The arbiters of taste, and especially the arbitresses—the Papias, the Narcissas, and the Chloes—demanded that their china should be neatly finished and smartly gilded, the ground-colour even, and, above all, that the ornament should be "genteel." All this they found in the Chelsea frivolities, but, as Littler apparently could not attain to this ideal, he had to close his factory.

On the question of Littler's colour Mr. Bemrose justly remarks:—

"[It [the Longton Hall pottery] had also special qualities that appeal to the sense of colour. Does not this partly arise from the fact that the cobalt-blue has been laid unevenly on the biscuit body, with a tendency to run when acted upon by the glaze and the heat of the oven? The streaky effect of this, with its innumerable degrees of light and shade, gives it the colour value it certainly possesses. This streaky appearance in to-day's modern porcelain would be condemned, for few dealers (and they largely rule, often unwisely, in matters of taste) will purchase an object with a ground colour that is not dead even in colour, and without blemish. Compare the effect of the two methods of dealing with grounds, and it must be admitted that the play of colour in the accidentally coloured ground is far preferable to the dead evenness of modern taste. In nature we seldom see dead levels in colour; the charms arise from the delicate and beautiful gradations or blending of one or more colours in her handiwork."

The collector will find Mr. Bemrose's explanations of the technical features which characterize the Longton Hall pottery of great assistance in identifying specimens, and he will be aided thereto by the many well-selected illustrations. In one instance, however, Mr. Bemrose's colour-printer has somewhat failed him by reproducing Littler's fine cobalt in a cold Prussian blue, or it may possibly be an aniline dye; fortunately, the author has given detailed descriptions of the originals, including that of their actual colours.

The collector also will do well to meditate on Mr. Bemrose's warning respecting the foreign forgeries of this and other English wares, which find their way into this country in large quantities. The time has surely arrived to put a stop to this nefarious practice by ordering all imported china to bear the maker's mark stamped in the body.

In the second edition of his book the author may perhaps see the desirability of omitting the few lines at the top of p. xii; and if his publishers will print the volume in the same type and on the same paper as they used for Mr. Solon's 'Old English Porcelain,' future readers will be duly grateful.

We are very glad to see a new edition of *A Handbook of Greek Sculpture*, by Prof. Ernest A. Gardner (Macmillan). The book first appeared in 1897; it has since been

reprinted four times, and now it appears in a revised form. This steady demand shows what is clear to expert students of Greek archaeology—that in Prof. Gardner we have an authority who has written a much-needed book. The point at which theories reach the stage that demands dissent or approval of them in a student's manual will always be differently decided by archaeological doctors, but we think it will be generally agreed that the new Appendix is both lucid and satisfactory as to recent discoveries at Crete, Delphi, and elsewhere. The illustrations and index are alike admirable, and the references added at the bottom of the page show Prof. Gardner's exhaustive acquaintance with foreign work. A long note is devoted at the end of the section on Phidias to the important speculations of Prof. Furtwängler on the Lemnian Athene. Scopas, or some one associated with him, is credited with the splendid seated Demeter from Cnidus in the British Museum, which the present reviewer has always associated with Praxiteles; but the masterly character of the work, which is little known to the general public, is fully recognized. We hope that this book will not only be a boon to students, but also encourage many to visit some of the great museums which show the work of the unequalled Greek mind.

#### WILLIAM THE CONQUEROR'S THIGHBONE.

YOUR reviewer notwithstanding, William's thighbone does still rest beneath the flooring of St. Etienne at Caen. The reviewer of my book on Normandy says: "The Conqueror's thighbone disappeared in 1793."

What I say in my book is:—

"His tomb was broken into by the Huguenots, and again by the mob in 1793, and the remains disturbed. All that was preserved was a thighbone.....and this was reburied, and now lies before the altar."

The only authority I can get hold of for the moment is Black's guide to Normandy, and there (p. 92) I read:—

"In front of the high altar a whitish veined marble slab covers all that remains of William the Conqueror—a thighbone—which was saved when the tomb was broken into by the Huguenots in 1562, and again by the mob in 1793."

G. E. MITTON.

\* \* Miss Mitton should look at Murray's guide. Hare and Baedeker are also correct. She will find an accurate account of the relic and its fate in Mr. Gordon Home's 'Normandy,' reviewed at the same time as her own book: "Owing to the perpetuation of an error in some of the English guides to Normandy, it is often thought that a thighbone of the founder of the abbey is still lying beneath the marble slab in the sanctuary...." Freeman's 'Norman Conquest' (iv. 723) has the words, "A modern stone....marks the place where the bones of William the Great no longer lie." It is true that Robillard de Beaurepaire seems to imply that the "cercueil en plomb" was re-interred in 1802 by General Dugua, the préfet who ordered the new stone; but his remarks carry no authority.

#### THE QUILTER SALE.

THE sale of Mr. Harry Quilter's collection of pictures by old masters and modern artists, drawings, and engravings, at Messrs. Christie's on Saturday and Monday, contained many features of interest. Mr. Quilter ranks as a good all-round judge of the fine arts, but his pictures were those of a man with refined tastes rather than such as are

usually to be found in the collection of the wealthy amateur to whom price is a secondary consideration. This accounts for the wide variation in prices in Saturday's sale—prices which ranged from five shillings to 1,100 gs. per lot.

The chief picture was the Gainsborough evening scene known as 'Repose,' a group of cattle enjoying a shady spot near a fountain, with a peasant lying asleep on the grass. This work, which realized 1,100 gs., was presented by the artist to his daughter Mrs. Fischer as a wedding gift, so it must have been painted in or before 1780. It was lithographed in December, 1824, by Richard Lane, a connexion of the Gainsborough family, and at this time was in the possession of H. Briggs. In 1827 it appeared at the British Institution. The account of this picture is imperfectly given in the Sale Catalogue, and the various collections and sales in which it has appeared may be thus summarized: British Gallery of Art, 1851 ("from the collection of R. Briggs, of Leamington"), 900 gs.; Bicknell, 1863 (April 25th), lot 91, 780 gs.; Gillett, 1872 (April 27th), lot 286, 900 gs.; Kirkman D. Hodgson, M.P., whence it passed by private purchase into the possession of Mr. James Price, at whose sale in 1895 it was bought by Mr. Quilter for 1,400 gs. It was purchased on Saturday by Messrs. Agnew.

The most important work of the Dutch, Flemish, and German schools was a characteristic example of P. de Koninck, an extensive view over a landscape, with a town on a river in the middle distance, figures and sheep on a winding sandy road in the foreground, signed and dated 1645, 750 gs. (at the Heywood sale in 1893 this picture, which has been much over-varnished, brought 900 gs.). Roger van der Weyden, a triptych with three subjects illustrating the Crucifixion, saints and donors on the outside of the wings, brought 160 gs. (at the Howel Wills sale, 130 gs.).

The Italian School included a striking portrait by A. Bronzino of Leonora di Toledo, wife of Cosmo di Medici, in rich dress with pearl necklace, her son at her side, half-length, on panel, 620 gs. (Hamilton Palace sale, 1882, 1,750 gs.); H. Bingham Mildmay sale, 1893, 780 gs.). Spinello Aretino, Madonna and Child Enthroned, with numerous angels, signed, 115 gs. (at the Howel Wills sale, 1894, this was bought for 71. 5s.). Mantegna, Madonna and Child, enthroned beneath an archway, St. Francis and St. Jerome on each side, and two angels playing instruments, on panel, 135 gs. (S. Boddington sale, 1881, 92 gs.; Howel Wills, 1894, 40 gs.). Perugino, The Madonna, in red and blue dress, in the attitude of prayer, on panel, 110 gs. L. da Vinci, Madonna and Child, with St. Jerome and an angel holding a pair of scales, on panel, 210 gs.

The only picture of note by a French artist was F. Boucher's portrait of Madame de Pompadour, in white satin dress, standing in her boudoir, resting her left hand upon the keys of a piano, 310 gs. (in the R. Williams sale of 1862 this realized only 30l.; while in the Clifden sale, 1895, it brought 500 gs.).

The other pictures included: Ford Madox Brown, Work, 1863, small replica of the picture in the Birmingham Gallery, painted for Mr. James Leathart, 390 gs. G. F. Watts, The Rainbow, extensive view from high ground, over a valley, with many heavy clouds and rainbow above, painted in 1884, 400 gs. (W. Carver sale, 1890, 510 gs.); Little Red Riding Hood, small full-length figure of a little girl in red cloak, standing in a landscape, holding a basket in her arms, on panel, 90 gs. (C. H. Rickards sale, 1887, 85 gs.).

Monday's sale included the following drawings in pen and ink: Millais, Lorenzo and Isabella, 36 gs. D. G. Rossetti, Meditation, 22 gs.; Venus Verticordia, 44 gs.; Head of a Man, a study of the picture of Mary Magdalen at the door of Simon the Pharisee, 20 gs.

The two days' sale realized 8,140l. 11s.

#### Fine-Art Gossip.

WE are sorry to notice the death on Thursday last week of Sir Wyke Bayliss, who was knighted in 1897, and had been President of the Royal Society of British Artists since 1888. He was born in 1835, and educated by his father, a teacher of drawing, and at the Royal Academy School

of Design, but got his chief training in an architect's office, which led to his success, continued over many years, as an architectural artist. He was also a fluent writer, publishing several books on the ideals of art; but the best known of his works is 'Rex Regum,' 1898, an elaborate study of the traditional likenesses of Christ. His 'Seven Angels of the Renaissance,' which we shall review next week, is a good specimen of his charm of style.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell from the 23rd to the 28th inst. the third and concluding portion of the collection of engravings and drawings made by the late Edwin Truman. He was best known as an enthusiastic admirer of Cruikshank's works, but he was most proud of his set of early engraved portraits, mostly English historical prints; and as his knowledge in this line was exceptional, his collection contains many fine and rare specimens. There are a number of important typographical items, including the series of original drawings made for the engravings in 'The Stationers' Almanacs.' The water-colour drawings include some Turners, three Bentleys, and several pieces by G. Shephard (1770-1842).

THE death is announced of M. Jules Grosjean, the sculptor, at the age of thirty-four. A pupil of Barrias and an exhibitor at the Salon, he had received only recently the commission for the monument to Gérôme.—The death is also announced of M. Edouard Gerspach, a former *administrateur* of the Gobelins manufactory, and the author of several works, including 'L'Art de la Verrerie,' 'Les Tapisseries Coptes,' and 'La Mosaïque.' He organized, and for some time managed, a national factory of decorative mosaic work. M. Gerspach was a native of Thann (Haut-Rhin), where he was born in 1833.

THE Chief Commissioner of Works has received a present of a fountain in bronze and marble, which is to be erected between Hyde Park Corner and Albert Gate.

THE Council of the Society of Antiquaries have issued a memorandum on 'The Sale of Church Plate and Furniture,' which has our warm commendation, and will, we hope, be widely circulated among the clergy. We have had more than once to call attention to the shameless sale of church articles, not to mention their ruin through damp or dirt. It is now suggested that church plate which is obsolete or worn out should be placed for preservation in the nearest public museum.

## MUSIC

*Grove's Dictionary of Music and Musicians.*  
Edited by J. A. Fuller Maitland. Vol. II.  
(Macmillan & Co.)

THE original work bore the date 1879; the Appendix that of 1889. Since even the latter year there have, however, been many changes, so that this new edition is welcome. The present volume begins at F, and extends to the end of L. Articles have been revised and brought up to date, while some have been withdrawn and others added. Among the additions we find a special one on Sir George Grove, the original editor of the 'Dictionary,' from the pen of Mr. C. L. Graves, whose 'Life of Sir George Grove' appeared two years ago. Then those on Lohet and Fischer are valuable, especially that on

the latter, who was an immediate predecessor of Bach. Leonardo Leo was already in the 'Dictionary,' but a new article has been contributed by Mr. J. E. Dent, a specialist in old Italian music. Of Italian composers, we find Mascagni, Leoncavallo, and Puccini; of French, César Franck, Lekeu, Lenepveu, and others; while of German one name is specially prominent, that of Humperdinck. We note among names of rising native artists that of Mr. Josef Holbrooke; but why is not Mr. Hamilton Harty mentioned? The article on 'Libraries' has been greatly extended, special information being given concerning those in America.

Under the title of the old 'Dictionary' was written "(A.D. 1450-1880)," hence Greek music found no place in it. This limit, however, is now removed, and that interesting subject is ably dealt with by Mr. H. S. Macran; while for further information—an exhaustive exposition being impossible within dictionary limits—works by various authorities are named. In Mr. Macran's article the vexed question of Greek tonality or modality is touched upon; the two views are set forth briefly, and reasons given for not accepting the theory adopted by Westphal, Bellermann, and others. Another interesting feature in the article is the reference to the "rudimentary," or it might be called accidental, harmony produced by the sounding together of melody and instrumental accompaniment notes. A useful list is also supplied, in a separate article, of all the incidental music written by Greek composers for the performances of Greek dramas at Oxford and Cambridge, with mention also of the music supplied by Mr. C. F. Abdy Williams for the Greek plays at Bradfield College.

In the article 'Fidelio' we read that Beethoven's opera "was produced a third time... as 'Fidelio,'" but only lower down is it stated, and correctly, that the opera was never given under any other name. The matter is of some importance, for owing probably to a slip of the pen in a letter by Stephen Breuning, even Otto Jahn was led into error. Again, with regard to Beethoven, under 'Hoffmann, Ernst Theodor Wilhelm,' we read that "it is difficult not to refer to him" the composer's canon, "Hoffmann! Hoffmann! Sei ja kein Hofmann!" Nottebohm, however, in his 'Thematisches Verzeichniss,' more reasonably connects it with Joachim Hoffmann, a composer who settled in Vienna in 1815.

There is also a statement under 'Haydn in London' which ought to be altered. We read that C. F. Pohl's second volume of his 'Mozart and Haydn in London,' published at Vienna in 1867, "has hardly been superseded by the author's great 'Life of Haydn,'" i.e., the two volumes of the unfinished biography which appeared in 1875 and 1882. There is no question of supersession: Haydn first arrived in England on New Year's Day 1791, and the second and last volume of the great 'Life' ends with Mozart bidding farewell to Haydn as the latter was start-

ing on that first journey. The article is signed G., i.e., Grove, who in the first edition of the 'Dictionary' very naturally stated—Pohl being then alive—that that author's great 'Life of Haydn' would to some extent supersede the earlier work. In the new edition the signature G. is retained, although the original words have been altered, and for the worse.

We note under 'Life for the Tsar' that it was performed at the theatre in Great Queen Street (in Russian) in 1887. A Russian company appeared at that theatre, but only in 1888; and, Glinka's opera though announced, was not performed. The death of Gabrielle Krauss is said to have taken place in 1903—a statement which, owing to a false report, found its way into print and apparently remained uncontradicted until the death of the singer last January, when it was evidently too late for correction.

We mention points such as these in no carping spirit, for we are aware that to keep quite clear of mistakes in a large dictionary is nearly beyond hope. It is, of course, impossible for Mr. Maitland to verify every statement made in old articles and in those of new contributors.

## Musical Gossip.

THE programme of the third Philharmonic Concert last Thursday week included a second set of four 'Old English Dances' by Dr. F. H. Cowen. The first is a bright 'Maypole,' the second a realistic 'Peasants' Dance,' while the third dainty number is entitled 'Lovers' Minuet,' the final one consisting of Variations on a sturdy old melody not of the composer's making. The 'Minuet' is the most taking of the four movements, and charmingly scored. The work was produced at Glasgow last January. Admirable performances were given of the 'Love Scene' and 'Queen Mab' Scherzo from Berlioz's dramatic symphony 'Roméo et Juliette'; while the rendering of the Tchaikowsky Violin Concerto by the boy Mischa Elman was that of a mature artist. The impression he created when we first heard him is as strong as ever. The programme ended with Liszt's attractive, though seldom-heard symphonic poem 'Tasso.'

MISS MARIE HALL gave at Queen's Hall last Saturday her first recital since her return from America. She played Wieniawski's Concerto in D minor; but it was in a group of short solos that she best displayed the qualities which have won for her public favour: her tone is pure and sympathetic, her technique finished, and her style of interpretation refined. Mr. Hamilton Harty was at the pianoforte, and a more able accompanist it would be difficult to find.

M. REYNALDO HAHN, who has recently given a highly successful Mozart festival at Paris, announces a recital of his own compositions at Bechstein Hall on the afternoon of May 16th, this being his first appearance in London.

MR. AND MRS. ALBERT MALLINSON AND MISS ADA CROSSLEY will give a series of four song recitals at Bechstein Hall on the evenings of May 8th and 22nd and June 15th and 29th. Mr. Mallinson, a clever and interesting composer, has written over five hundred songs, about eighty of which will be included in the programmes.



THE Lower Rhenish Musical Festival will be held at Aix-la-Chapelle from June 3rd to 5th. Miss Katherine Goodson has been engaged, and she will play Liszt's E flat Concerto.

THE opera season opens at Covent Garden on May 3rd with a performance of 'Tristan und Isolde,' in which Herr Burrian and Frau Wittich will take the principal rôles. During the first week Cornelius's 'Barber of Bagdad' and Poldini's 'The Princess and the Vagabond' are to be performed, and this early production of novelties is a change in the right direction.

A *Festgesang* for voices only, composed by Wagner, words by Hohlfeldt, and performed at the unveiling of the statue of Friedrich August I. at Dresden, on June 7th, 1843, has just been published at Berlin. Mr. Ellis, in his 'Life of Richard Wagner,' vol. ii. p. 26, mentions that the ceremony of 1843 was brought to a close with a "chorus" composed by Mendelssohn. Wagner, however, in a letter (July 13th, 1843) to his half-sister, Cäcilie Avenarius, referring to the ceremony, describes both his composition and that of Mendelssohn as a *Festgesang*. Wagner, by the way, in the letter to his sister, curiously notes that his simple and elevated work totally eclipsed the complicated and artificial strains of Mendelssohn. *Le Ménestrel* of April 8th states that there is no trace of Mendelssohn's composition. The *Deutsche Allgemeine Zeitung* of June 9th, 1843, published at Leipsic, in its account of the ceremony gives, at any rate, the poems of both compositions, and both are described as for male chorus. One begins,

Der Tag erscheint, der Ihn uns wieder gab;  
the other,

Seht, die Hülle ist gefallen.

But the names of the respective composers were, apparently, not thought worthy of mention.

#### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
MON.	Sunday League Concert, 7, Queen's Hall.
TUE.	Missa Elman's Violin Recital, 8, Queen's Hall.
WED.	Mozart Society, 8, Portman Rooms.

### DRAMA

#### THE WEEK.

COMEDY.—*The Drums of Oude: a Miniature Melodrama*. By Austin Strong.—*Punch: a Toy Tragedy*. By J. M. Barrie.—*Josephine: a Revue in Three Scenes*. By J. M. Barrie.

WHAT, a few years ago, was popularly known as a triple bill now holds possession of the Comedy Theatre, a house whereat change has been frequent during the present year. Of the novelties now given, one, 'The Drums of Oude,' is a mere conventional *lever de rideau*, showing an episode, real or imaginary, in the Indian Mutiny. Holding against the rebels an Indian palace, an inmate of which is the woman dearest to him in the world, an English officer is on the point of blowing it up, for the purpose of preventing the seizure by the enemy of its stores and the subjection of its female inmates to a fate worse than death, when at the moment of supreme trial relief arrives. Miss Mabel Hackney presents the heroine, before whom so dismal an alternative is placed by the man she loves, who is played by Mr. Matheson Lang.

The following pieces are of common authorship, and are both of them burlesque actualities in the latest vein of Mr. J. M. Barrie. According to the teaching of 'Punch,' the day of that comic miscreant is over. He is a dim discrowned god, and his thunders move nothing but derision, and his business of hanging the executioner, formerly an irresistible attraction, provokes nothing more than ribald outcries. Once more the truncheon falls with lethal effect on the head of a butcher boy who, with indiscreet frankness, tells Punch that his occupation is gone. Then, announcing himself as the new PUNCHINELLO, appears Mr. George Bernard Shaw under the name of Superpunch, and exhibits before a delighted public the new humour, in presence of which the most recent importation from Scandinavia seems superannuated. Mr. Boucicault gives a clever representation of Punch, and Miss Eva Moore is delightful as Judy, the sharer in his tribulations. Mr. A. E. Anson presents Mr. Bernard Shaw. Some protest is uttered against this introduction on the stage of a living dramatist. Such an appearance is, however, justified by the licence accorded to old Greek comedy.

Mr. Barrie's 'Josephine' constitutes the *pièce de résistance*, so far as such a term can be used in the case of a work so trivial. It presents banter rather than satire upon some aspects of political life, and as such is polished and amiable, though not in any sense dramatic. As a humorist Mr. Barrie is indeed light, sparkling, inventive, resourceful, but in dramatic grip there has been a constant declension, and later pieces are not to be compared in that respect with 'The Little Minister,' or even 'The Professor's Love Story.' The vein of pretty sentiment in which Mr. Barrie formerly indulged is absent, moreover, from the later works; and the unbridled drollery which brought with it compensation for many shortcomings is no longer assertive. In its place comes a sort of freakishness which is effective when it hits, but which does not always hit. It is difficult to refuse admiration to the cleverness of the workmanship, though the sense of dullness is never far away. The action of 'Josephine' passes in three scenes, whereof the first two take place in the country house of Mr. John Buller, and the third in his town mansion, which is also the House of Commons. John Buller, the somnolent type of the Englishman of old days, in blue coat, top boots, and other signs of agricultural occupation, has four sons, all of whom are anxious to enjoy the supremacy, otherwise the conduct of affairs, which involves the Premiership. Each of these is distinguishable as some recent Prime Minister or the representative of some power in the State: Andrew, given to ploughing a lonely furrow, is Lord Rosebery; James, with his vacillations, is Mr. Balfour; and Colin is Sir Henry Campbell-Bannerman; while a fourth—a huge and formidable figure—is Bunting, standing for the Labour party.

Not very brilliant in conception is all this; nor do the amours of James with Josephine

or his dalliances with Free [Trade] or Fair [Trade], two nymphs of rival and well-balanced attractions, impart any great probability or vivacity to the proceedings. All that can be done in the way of acting to supply animation is done, and the Josephine of Mr. Boucicault is both comic and artistic. Humour is shown in the portrayal of the various characters, but what is most effective and risible belongs to detail, and is scarcely inherent in the idea. Reluctant as we are to judge by a critical standard work so unpretentious, candour compels the avowal that the whole, though unambitious, must be regarded as failure. The inception is trivial, and the execution pedestrian. Whether a more trenchant style of treatment would have been more effective is capable of dispute. The unwritten law which banishes politics from the stage seems invented in the interest of the dramatist.

#### 'LA RÉVOLTE' AND 'THE FOOL OF THE WORLD.'

PRODUCED by the New Stage Club on Thursday, the 5th inst., and repeated last Saturday, 'La Révolte,' by Villiers de l'Isle Adam, translated by Lady Barclay, and 'The Fool of the World,' a morality by Mr. Arthur Symons, have this in common, that they are not plays at all, but literature: there is not really a single moment of drama, of dramatic action, in either of them; they are both the dreams of a poet about life which has interested him only abstractly; they are just thoughts about life, which is itself a dream of the poet, and has little reference to morality.

Thus, while in 'La Révolte' we seem to find an anticipation of the 'Doll's House,' written by an "aristocratic" Ibsen—an Ibsen who had once been a poet, a Symbolist—its only possible interest for us now is its curious historical significance as a sort of forerunner of a drama which has interested the world so deeply. It has no life in itself, is fantastic, and in its immense seriousness a little absurd, and thus it really bores us on the stage in a way that it cannot do in the study, where we may consider it easily enough with the historic sense that is almost impossible in the glare of the footlights.

It is the revolt of a "romantic" woman who is married to a man of strictly practical virtue that is without morality, and really draws its life from the soul of the woman, who—curiously, we may think—is even better at affairs than her husband. In spite of her success, for her ability has made her husband rich, she revolts, and wishes to live a free life in the country without him; for he disgusts her, as she suggests, with his talent for meanness and success. But as a matter of fact it is merely his mediocrity that bores her; if he were a more brilliant adventurer, she would certainly worship him; and even as it is, though she leaves him, she soon returns, and the last words she speaks are really an expression of hopelessness at his stupidity.

Miss Millicent Murphy as Elizabeth, the wife, was at times excellent; and if occasionally monotonous, she is to be excused when we remember how much of 'La Révolte' is monologue. Mr. Vincent Nello could make nothing of Felix, the husband.

In the "Morality" of Mr. Arthur Symons we have really a poem, delightful and

beautiful as just that, but a little lacking in humanity, a little vague and indecisive. Yet it has so much beauty of phrasing, diction, and rhythm that it fascinated and pleased rather than convinced. It had the effect of a perfect quatrain—a quatrain perhaps by Omar Khayyâm, with much of the indecision that is so fascinating to our generation in those beautiful and sensuous verses. Man, unhappy and restless, without a thought of the sun or the earth, kneels in a wood praying, when Death comes to him—Death the Fool, who in cap and bells cries up his Friendship, and, hearing Man's fears of the spade, the coffin, and the worm, summons them in scorn, that he may see their feebleness, and learn their secret. Also there come to him Youth, Middle Age, and Old Age, no whit less ignorant of that which must befall. But at last, in agony, Man turns to Death himself, and begs the secret, when, with a cry for Pity, Death confesses that he is blind.

The verse of Mr. Symons—always so precise and exquisite—loses much in the mouth of an actor, though Mr. Vincent Nello as Man and Miss Louise Selous as the Fool certainly spoke carefully and with a sense of music; but we have lost the art of speaking verse on the stage. A word of praise must be given to Miss Amy Sawyer for the designs of the dresses, which were charming.

E. H.

## LE SONNET D'ARVERS.

22, Rue Servandoni, Paris (VI<sup>e</sup>), April 8, 1906.

In your issue for January 20th Mr. D. N. Samson, after mentioning an imitation of this sonnet by Pailleron, quotes some verses by Coquard (published in 1754), in which Arvers's final idea is expressed a long time before Arvers was born; and Mr. Samson suggests that Arvers had taken the idea from Coquard.

It has escaped Mr. Samson's notice that Arvers honestly entitled his sonnet "imité de l'italien." The quaint last verse, therefore, does not pretend to embody a personal and original feeling, but simply reflects an Italian *concelto* which Arvers, and previously Coquard, had found in their reading, with the difference that Arvers did not conceal the borrowing—while Coquard did.

The history of literature is full of conscious or unconscious imitation and reminiscences: literary, as well as mechanical, inventions continue to live, and even, *parce detorta*, may pass for new inventions again. The *concelto* which goes by the name of Arvers's sonnet is an instance of this rule.

Now, who is the Italian *sonneur de sonnets*, Petrarch or another, who was the originator of this *concelto*? That is the question.

By the by, I may mention that in a recent edition of Arvers's 'Poésies' (Paris, 1900, Introduction par Abel d'Avrecourt) is to be found a facsimile of the celebrated sonnet, with a note that it is "imité de l'italien" in the author's own handwriting. The MS. of the 'Poésies' prepared by Arvers for the press has been preserved. H. GAIDOUZ.

## Dramatic Gossip.

The English Drama Society will give three representations of 'Love's Labour's Lost' on Tuesday, the 24th, and on the day following in the afternoon and evening. The performances will be held in the Bloomsbury Hall. The cast will include Mr. Arthur Curtis, Mr. Arthur Goodsall, Mr. Bertram Forsyth, Miss Ina Royle, and Miss Isabel Roland; while new recruits are Miss

Katherine Stuart and Mr. Percy Goodyer. No money will be taken at the doors, but seats can be had from Mr. Nugent Monck (the secretary), 20, Regent Street, S.W.

Mr. F. R. BENSON will give at Stratford-on-Avon on May 2nd a revival of the first part of 'King Henry VI.' to be followed on the 3rd and 4th of the month by the second and third parts. These will be the first recorded performances of the plays since the eighteenth century.

Mr. FRED TERRY has renewed for a further term of six months, beginning on January 1st, 1907, his lease of the New Theatre.

Mr. LEWIS WALLER will in October remove from the Imperial to the Lyric, at which house one of his earliest productions will be a drama by Messrs. Henry Hamilton and William Devereux on the subject of Robin Hood.

THE Mermaid Society has, we notice, repaired its drooping head, and promises at Terry's Theatre three afternoon performances of a translation of 'The Bezmenovs' of Maxim Gorki. 'Colombe's Birthday' is to be given in May; while for July are fixed some open-air presentations of George's Peele's 'Arraignment of Paris.'

An English adaptation of 'Les Plumes du Geai,' a four-act play of M. Jean Jullien, given in February at the Théâtre Molière, is being executed by Mr. Cosmo Hamilton for Mr. Charles Frohman.

'PRUNELLA; OR, LOVE IN A DUTCH GARDEN,' the Pierrot play by Messrs. Laurence Housman and Granville Barker, will be revived on the afternoon of the 24th inst. at the Court Theatre, the scene of its first production.

THE main feature in the cast with which 'The Winter's Tale' will be given in the autumn at His Majesty's is the engagement of Mr. Charles Warner for Leontes.

THE rights for Sweden of 'The Song of Liberty,' a three-act drama by Mary C. Rowsell and H. A. Saintsbury, have been secured by the managers of the Folk Teater, Gothenburg; and the play will be produced in the autumn. The scene is Strasburg in the height of the Terror.

TO CORRESPONDENTS.—R. P. C.—F. J. H.—H. G.—Received. W. B.—J. M. C.—Next week.

No notice can be taken of anonymous communications. We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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